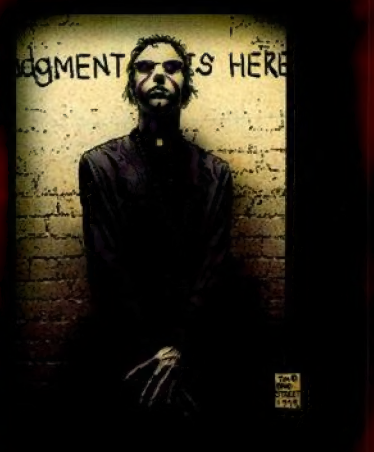
$3.95 USA #19
SHADIS™
The Independent Games Magazine
Legoland®
Pirates Wars
GURPS™
Navajo Magic
Slaughter Ball
Space Fleet
Warp One
INFO-II
C.WALD 94
ENTER
09
0 74470 84349 8

HERESY

KINGDOM COME



Heresy: Kingdom Come™ is a fast-moving game of fallen angels, cyberpunk demons and awakened dreamwalkers. Set amidst the Ruin of a Forsaken Earth, somewhere in our own dark and distant future, players struggle for global, spiritual and virtual domination in a race for re-ascension.

(800) 275-4323

LAST UNICORN GAMES™

Summer 1995

A PLAYER'S PRIMER TO THE OUTLANDS

Hear the voice of the Planes come alive on your audio CD player for the first time. Heed the words of your tour guide, the glittering *mimir*. The Outlands can be a very dangerous place to visit, and anyone new to the area needs to know where to go, who to see, and what to do. 'Course, who and what to avoid are important. That's here, too, in *A Player's Primer to the Outlands* with its maps, guidebook, and Audio CD.

PLANESCAPE™ CAMPAIGN

FANTASY... TAKEN TO THE EDGE™

TSR #2610 • Sug. Retail $15.00; CAN $22.00; £11.99 U.K. Incl. VAT • ISBN 0-7869-0121-7

™ and ® designate trademarks owned by TSR, Inc. © 1995 TSR, Inc. All Rights Reserved.

FIND THE STORE NEAREST YOU! 1-800-384-TSR1 CANADIANS: CALL ROB TAYLOR 414-248-3625

SHADIS
The Independent Games Magazine

Issue #19
Volume IV · Number 1
May 1995

Publisher
Alderac Entertainment Group

Editor-in-Chief
Jolly R. Blackburn

Assistant Editor
D.J. Trindle

Art Director
Matt Wilson

Industry News Editor
Mark Arsenault

Miniatures Editor
Ken Carpenter

Small Press Editor
Mitch Michaelson

Card Games Editor
David Williams

Play-By-Mail Editor
Joey Browning

Circulation Manager
David Seay

Sales Manager
John Zinser

Office Grog
John Wick

Cover Art
Christina Wald

Miniature Photographs
Don Witmer • Gino Mifsud

Contributing Artists
Lorelle Ahlstrom · J.R. Blackburn
C.H. Burnett · Dan Carroll
Tom Frank · Bob Hobbs
Jason Holmgren
John Kovalic · Lee Moyer
George Vrbanic · Tonia Walden
Matt Wilson

Contributing Writers
Jolly R. Blackburn · Ken Carpenter
Ryan S. Dancey · Dave Dollar
Ann Dupuis · B.A. Felton
Katherine S. Pfeiffer
Stephen Gabriel · Paul Lucas
Steven Patterson · David Shaw
Serge Stelmack
Rich Warren · John Wick
Ann Wilson · Leonard Wilson
Sebastian Witherspoon · John Zinser

Contents

Special Features

Space Fleet – Warp One 13
A shareware space board game from Faysylwood Press.

Twenty Years at the Helm 19
Interview with Task Force Games' founder, Steve Cole.

Navajo Magic 22
Optional material for Steve Jackson's GURPS Old West™.

Pod Blue™ 31
Part I: Massacre at Devon's Trench.

LEGOLAND® Pirate Wars 43
A naval miniatures wargame for your LEGO® figures.

Slaughterball! 60
A brutal sport for dark future RPGs.

Shakespeare Didn't Need Dice 63
A polemic on diceless role-playing.

"The Dice We Use Would Not Excite You" 65
A passionate rebuttal to the preceding article.

Gamemaster's Workshop

Gamesmaster's Workshop is a series of generic articles and GM aids.

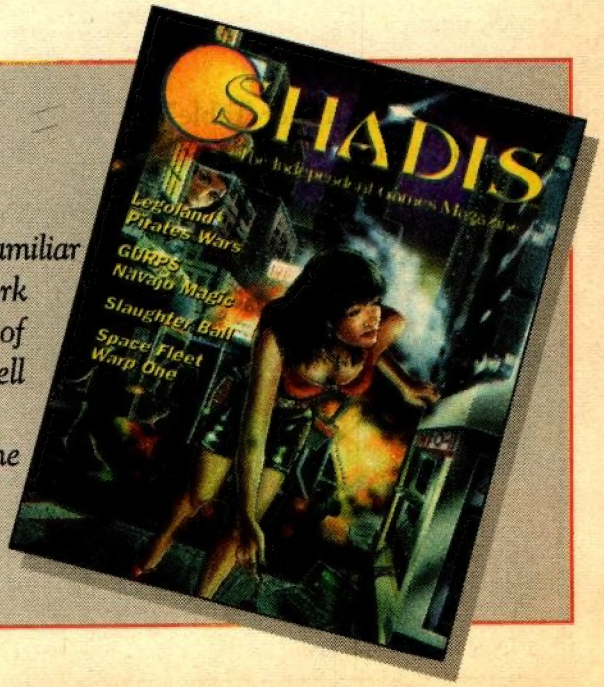
Back to the Dungeons 8
More reasons to go underground.

Fighters With a Cause 53
Rethinking the Paladin.

Hook, Line & Sinker™ 67
Adventures on the fly!

About the Cover:

Christina Wald's work is a familiar sight in the industry. Her work has graced the interior pages of SHADIS several times as well as numerous game products. If this is dark future - sign me up!!



Forged in Virtue 69
Holy swords for any campaign.

Close Encounters of the Random Kind 79
Random encounter tables suitable for any system.

The Good, the Bad, and the Ugly 82
Generic non-player characters ready for action.

Regular Departments

Cries from the Attic 4
Editorial of a madman.

Mail Bag 6
Our readers talk back.

Real Spies 11
The world of espionage according to secret agent Carl Larson.

Zine Scene 76
A closer look at the small press world.

Bits n' Pieces 86
Rumors, new products, etc.

Up My Sleeve 90
The world of card games.

Flag Bridge™ 98
Our special play-by-mail section.

New Perspectives 100
The world of miniatures.

Market Platz 106
Classifieds, announcements, conventions, etc.

Comics

Finieous Fingers 108
Black hole fun!

Joe Genero 111
Joe catches fire!

Knights of the Dinner Table™ 112
The boys are at it again.

Advertisers This Issue

Atlas Games 21
Black Dragon Press 47
Black Gate ..... Inside Back
Cactus Games 68
Chaos Lords 35
Companion Games 59
CyberRealms, Inc. 89
Digital Alchemy 30
Game Express, The 51
Gold Rush Games 28
Greenleaf 52
I.C.E. 42, 107
Last Unicorn Games ..... Inside Front
Liberty Hobby Distributors 18
Llucky Llama Games 106
Mayfair Games 78
Mind Ventures 85
Multiversal Trading Company 71
ODS 99
Paul & Judy's Coins and Cards 17
RPG International 80
Simtac 12
Thunder Castle Games 54
TSR 1, 16, 56-57
White Wolf Game Studios 44
Wizards of the Coast ..... 5, 33, Back Cover
Zody Games 7

Alderac Entertainment Group

SHADIS MAGAZINE
is published bi-monthly by the
ALDERAC ENTERTAINMENT GROUP
4045 Guasti Road Suite 212
Ontario, CA 91761
(909) 390-5444 Fax (909) 390-5446
Internet Adress: JollyGood@aol.com

Yearly subscription rates in U.S. funds are as follows: $24.00 – U.S., $35.00 – CAN, $50.00 – Overseas

Make checks payable to SHADIS. Advertising rates can be obtained by writing to the above address. Send SASE for Writers'/ Artists' Guidelines. All material published in SHADIS MAGAZINE, unless stated otherwise, is copyrighted © 1995, all rights reserved by the Alderac Entertainment Group. Use of any trademark is not a challenge to the trademark or copyright concerned. The appearance of articles on various game systems should not be construed as authorized material for those games. The mascots Gameweaver™ and Shad™ are copyrights of Infinite Images under special license to SHADIS Magazine.

Declaration of Independence

The staff of **SHADIS** is determined to keep this publication independent and bringing our readers the best coverage of the gaming industry available.

Although the **Alderac Entertainment Group**, publishers of **SHADIS**, publishes game systems and supplements — **SHADIS** will not become a house-organ.

Our policy (written in stone) is that **SHADIS** will not review products produced by **AEG** and that **AEG** is limited to one full page ad per issue. In addition, articles relating to **AEG** games will be limited to two issues per year — not to exceed a combined total of fifteen pages for both issues. (that works out to 15 pages per 672 published pages of **SHADIS**.)

This policy actually penalizes **AEG** for being associated with **SHADIS** rather than having an unfair advantage over other companies. We hope this policy demonstrates our determination to keep **SHADIS** truly independent.

Amendment: This policy does not apply to **SHADIS PRESENTS**. ❑

Cries From the Attic

Editorial of a Madman

Thunderous Accolades

The subject of this editorial came to mind because I just finished reading the current issue of **Dragon™ Magazine** and was surprised to read that Dale Donovan was leaving **Dragon** for a new job on the game development side of TSR.

I have a yellowed letter in my archives from Dale - a letter of praise on issue no.#1 of SHADIS with a few lines of encouragement to 'hang in there!' For Dale, the brief letter was probably one one of hundreds he has written while on the Dragon staff. I doubt if he even remembers writing it.

For a struggling editor, however, that letter was largely responsible for the fact that a few weeks later, issue no.#2 of SHADIS hit the streets. I was probably reading much more between the lines than Dale had intended, but that letter told me I was doing something worthwhile. At a time when it was costing me more money to produce SHADIS than any hope of making it back, Dale's comments made the struggle a little easier.

It occurred to me, when I was reading Dragon, that I'd never taken the opportunity to thank him. Thanks, Dale.

We get a lot of letters praising us for our support of the smaller gaming companies and the support we've tried to provide to small press. The reason I've been so insistent on doing so is that I have a keen memory.

I remember all the help and assistance I was provided when I was starting out.

Help from established companies and game designers who took time from their busy schedules to offer a few a few encouraging words or to share a bit of hard-learned advice.

They remembered what it was like to be a 'little guy' or the 'new kid' on the block. To them, I am deeply grateful and I thought it was about time I thanked them publicly.

One champion who lent a hand during those early issues was, Kevin Siembieda, the founder of Palladium Books. (Kevin has the notoriety of being the first 'paid' advertiser in SHADIS).

After receiving issue #1, Kevin sat down and wrote me a two-page letter detailing exactly what was wrong (and what was right) with that first issue. Much of the revamping of SHADIS that occurred between issues 1 and 6 were due to Kevin's comments. A big thanks to Kevin and the rest of the gang at Palladium.

I'd also like to thank Gary Gygax - for several reasons. 1. He's largely responsible for my favorite hobby, 2. He wrote the book, **Master of the Game**, which was directly responsible for putting the notion of doing a games magazine in my head, and 3. He always took my calls when needed advice and never once complained. Thanks, Gary, in my book you *are* the Master of the Game.

Since I'm in the mood for thanking people, I'd like to thank my business partners, John Zinser and David Seay who paid me the ultimate compliment - they invested in SHADIS. With the average gaming magazine having the life expectancy of a mayfly, they took a big chance on me and my little small press rag. Thanks, guys - any regrets?

If I had a hat I'd have to take it off to what is fondly referred to around the offices as the 'SHADIS Slaves.' This motley crew comprised of fans-turned-employees are doing a sensational job. One way or another they ended up on our doorstep and offered to work for dirt-wages for the good of the magazine. Dave Williams is currently wearing the Office Manager Dude/Card Game Editor hat, D.J. Trindle has stepped into the uncomfortable shoes of Assistant Editor, and Matt Wilson is our new Art Director.

Rounding out the group is John 'Where do you want this box?' Wick, Matt 'How'd I get caught up in this?' Staroscik, Ken 'Stop waving that acetone around' Carpenter and Lorelle 'No Middle Name' Ahlstrom who have been helping on various in-house projects.

Lurking out there all across the country are our field-correspondents and section editors: Mark Arsenault beating the bushes for newsworthy items, Mitch Michaelson combing the small press scene, Joey Browning reporting on the PBM hobby, and Ken Carpenter covering miniatures gaming.

And of course there are all those loyal contributors and artists who have been doing a wonderful job keeping our coffers filled with submissions.

Thanks, Gang - we're all going to Disneyland when this is over.

Finally, I'd like to thank the most important people of all - our advertisers. There are so many, I won't even begin to attempt to list them here. Just check out the advertisers index on the contents page. Most of our advertisers have been with us since we first went 'prozine' with issue #9. Their advertising dollars have largely been responsible for what you've seen in SHADIS.

Well, that should about do it for this issue. My apologies to those I could not mention by name. Bottom line, I'm truly grateful to everyone who has contributed to our success!

Don't miss the ORIGINS™ ballot on page 110. You, the gamer, have the most important voice in the industry - let it be heard!

Jolly R. Blackburn
May 1, 1995

DOMINIA™ ON EARTH

ORIGINS '95

Test your deck against the most powerful mages in the United States at Origins '95 in Philadelphia, PA on July 13-16! Don't miss the hottest event of the '94-'95 Duelists' Convocation™ national circuit!

This is your chance to take on the best and earn the right to represent the U.S. at the World Championships later this year!

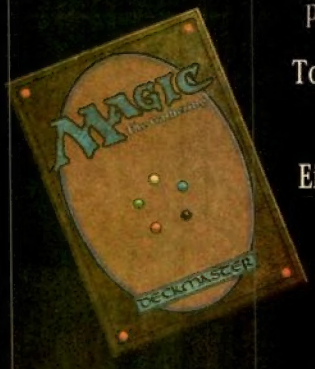
Once you've vanquished all of your opponents, stop by the Wizards of the Coast booth for artist signings, new product demos, and some of the best games money can buy.

For Origins '95 registration information please contact Andon Unlimited at 1-800-529-EXPO (3976). If you're in Ohio, the number is (216) 673-2117.

For general information about the U.S. National Championships, contact the Duelists' Convocation at Wizards of the Coast, (206) 226-6500, Monday through Friday, 9 AM to 6 PM Pacific Time.

FEATURING

A multiple-event National Championships, including both sealed- and constructed-deck tournaments, with the top four players advancing to represent the U.S. at the 1995 World Championships



Top-level play against such opponents as the Duelists' Convocation Top 25 Members and U.S. Regional Champions

Eight separate qualification tournaments to earn wild card slots in the finals

Wizards
OF THE COAST

Wizards of the Coast, Inc. P.O. Box 707, Renton, WA 98057-0707 Customer Service: (206) 624-0933

Magic: The Gathering, Deckmaster, Dominia, and Duelists' Convocation are trademarks of Wizards of the Coast, Inc. Wizards of the Coast is a registered trademark of Wizards of the Coast, Inc.

Mail Bag

Our Readers Talk Back

Due to space considerations, some letters have been edited. Even if your letter isn't printed, your comments are welcome and your suggestions and constructive criticisms are thoughtfully considered. So keep the letters coming. Remember SHADIS is an interactive magazine – we want you, the reader, to be involved.

Jolly R. Blackburn

Dear SHADIS,

A couple of thoughts about your magazine and gaming in general:

1) Where was our 'Gratuitous Nudity' card from the **Slasher** game? In issue 17.5, pg. 37 it stated the card would be in issue 18 but I have got issue 18 and no card. No, I am not a weirdo (not too much), but I have already ordered a copy of the game and was interested in seeing an actual card i.e. quality, card stock...

2) Let me warn you up front: I do not play RPG's. Now then, how about articles on **Dixie, RoboRally** (more then just a review) and how about articles on other non CCG's like the new **Sherlock Holmes** game?

I am interested greatly in these types of games and would enjoy seeing coverage in your magazine.. I have just sent off for your guidelines in case you need anyone to cover them.

3) As I said above, I enjoy every issue of SHADIS that comes along. The layout, presentation and of course, the writing are all top notch. Look for a new subscriber soon.

4) Let Jolly Blackburn know that in addition to editing a fine magazine he also is one hell of a cartoonist. **The Knights of the Dinner Table** is fantastic. I recently tried ordering the second issue of the comic but was informed that they were unavailable. Are any copies still available directly from the source?

Thanks for taking the time to read my comments on the publication and

I wish you continued success.

Matthew Szewczyk
76564.1245@compuserve.com

The ***Slasher*** *card was included with issue 18.5 of SHADIS - hopefully you have a copy by now. As for covering the games you mentioned, we would be glad to do so if anyone out there cared to submit material on them. (Any takers?)*

Glad you enjoy the KODT comics. Issue #3 should be available by the time you read this.

JRB

Dear SHADIS,

Like a parent defending their child - upon reading the Issue 18 review on my game **MAGIKA**- my first reaction was to lash out and try to refute Mr. Savoie's criticisms.

However, after a second read and pausing for reflection, it dealt with many aspects and did seem to capture the general flavor of the game. While it may have painted a very broad-brushed picture, it matched what I consider (as a game reviewer myself) to be the two most important criterion; it was BALANCED and FAIR!

In fact these two points alone are one of the things that puts **SHADIS** ahead of many others. I'm sick and tired of the magazines that continually set you up with candy-coated drivel, then leave you shaking your head at why they either couldn't see the problems or how they could actually recommend the garbage you just wasted your money on.

Your reviewers have the integrity to call a spade a spade. They let you know the flaws as well as the highlights and I'm rarely surprised (or disappointed) after buying a new product you have reviewed.

The last point I'd like to make is on **SHADIS** having non Play-By-Mailers review their very first PBM game. Since we (PBMers) reflect only a VERY SMALL percentage of gamers, I believe the ability of your readership to truly relate to the different aspects of our medium can only be reflected in this way! I do hope that even though the **Post Marque** is moving on, this editorial practice can be continued in your PBM section. It's a novel approach that only enhances your pages!

Chris Knapp
ChoZen FroZen Games
c.knapp@genie.geis.com

Thanks for your comments, Chris. We've worked very hard at staying non-partisan - not an easy task. We expect our advertisers and our readers to keep us on our toes.

Dear SHADIS,

I am sitting here in Munich, Germany and would like some contacts all over the world with other rolegamers. Would you be so kind and print somewhere in SHADIS my e-mail address? There are a lot of gamers in Germany, but it's hard to get in contact.

If you have a list of company e-mail addresses (esp. West End Games), please send them.

Thanks for your help! My e-mail address: awerner@nw80.cip.fak14.uni-muenchen.de

Alexander Werner
Munich, Germany

Thanks for your letter Alex and the many kind remarks you had regarding SHADIS. I've run the portion of your let-

WIN A FREE PASS TO GENCON!!

The First Person to solve the "HOOK, LINE & SINKER GOES TO HOLLYWOOD CONTEST" presented in SHADIS PRESENTS 18.5 wins a 4 Day Pass to GENCON '95™

TSR, Inc. has graciously provided the prize for this contest.
Deadline for entries is June 15, 1995

SHADIS 18.5 is available on the newsstand and in Gamestores everywhere!!

ter about contacting others in Germany - I hope it helps.

As for the addresses of game companies and reps - if you take a look at this installment of Bits 'N Pieces, we've compiled an impressive list of screen names that you can start with.

JRB

Dear SHADIS,

I loved the Mystery Science Theater 3000 article in 18.5! Even though it had little to do with gaming, it was a real blast reading about Mike and the bots. The cover was a classic! More Mark Maxwell pieces - PLEASE!

I've been reading SHADIS since issue four and I'm proud of the fact that I caught your act while you were still 'undiscovered' by the masses.

I have one comment - I love SHADIS as a whole, but I miss those wonderful fictional pieces by Mr. Blackburn. As I recall, he promised to reintroduce the fiction again. Any idea when this will happen?

Mike Hall
America Online

Now that you mention it, Mike, I've finally yielded to the pressure. You'll find the first installment of Pod Blue in this issue - a new fictional series. Now, you, my partners, mom and my little dog Petie can all get off my back.

JRB

Dear SHADIS,

I just picked up SHADIS PRESENTS 18.5. Good job! The SP's are a fine addition to the SHADIS family and the idea is unique. I look forward to my regular issues of SHADIS, but the special issues with their varying themes are welcome treat.

When I heard Issue 18.5 was going to have a movie/TV theme, I thought it would be boring or of little interest. I was afraid it would be so much pop-culture drivel and fanzine type stuff.

To my great surprise the issue was packed with useful articles. The Star Wars material was top notch and even though I don't play Wizards the article on supplemental rules piqued my interest in the game and I'll probably seek out a copy of it.

The highlight was the wonderful piece by Lou Prosperi on creating your own role-playing games based on the movies. It was a great 'how-to' piece and I came away with a lot of great ideas. Just the kind of meat-and-potatoes articles I've come to expect from SHADIS!

As always, KODT made me laugh out loud and I read the entire issue from cover to cover. I've heard rumors about **Strange Vistas**. What is it and where can I get it?

Jeff Carpenter
Kokomo, Indiana

***Strange Vistas** is a new magazine that will spin off of **SHADIS** in October, 1995. The first issue will appear as **SHADIS PRESENTS** 21.5*

*SV will be an anthology magazine with a twist - all the stories will be based in popular gaming worlds such as **Earthdawn™**, **Rifts™**, **Magic: The Gathering™**, **Over the Edge™** etc.*

Many of the stories will be part of a continuing series with on-going characters and written by popular paperback writers and game designers. It promises to be a very interesting journey for all.

JRB

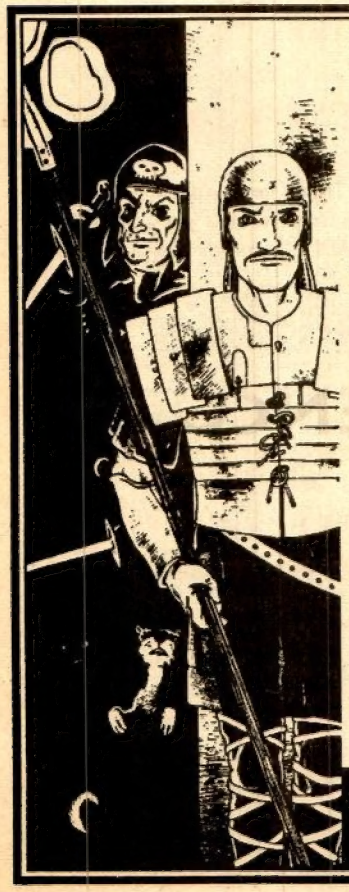
Dear SHADIS,

Just wanted to cast my vote: Don't go full gloss!! The magazine's content is top notch and gloss paper would only be a waste of money.

What a concept! It's obvious to me that SHADIS has its head on straight. The money saved by cutting printing costs allows you to insert all those wonderful goodies and even toss in the Card Street Journal!

Now, with the six free issues of SHADIS PRESENTS I get with my subscription I'm as happy as a gamer-geek in...well, nevermind. I'm happy with the magazine - don't go fixing anything.

Rob Kohr
American Online
❑



Discover...

Fantasy Earth

Sir Jeteki quickened his pace and moved his hand closer to the hilt of his sword as he scanned the shadows for signs of movement. He had left his friends back at the bar and his armor back at the palace. Now he was seriously regretting the entire outing. Suddenly, two men stepped out of the alley just ahead of him. As they drew short swords from under their dark cloaks, Jeteki glanced over his shoulder to see a third man stepping out behind him, a glint of metal reflecting moonlight under his cloak as well. He quickly considered his options. Three on one was a dangerous fight, even for the greatest swordsman in Trent, especially without armor, and there was no knowing how many more were lurking in the shadows. As the two in front closed on him, spreading to encircle him, Jeteki drew his sword and slipped it past one man's feeble parry and into his gut, dropping him instantly. He nimbly dodged the attack of the second thug and turned to face both remaining assailants while slowly backing in the direction of the city gates, and safety....

Enter the world of *Fantasy Earth*, a world of realistic, gritty, low-fantasy role-playing, where even mighty warriors fear a knife in the back and great wizards get nervous around loaded crossbows.

Fantasy Earth puts the majesty and mystery back in fantasy role-playing. Faeries, wizards, and dragons are truly fearsome foes, not mere paper tigers. Rediscover the thrill of fantasy gaming. Try *Fantasy Earth* today. Ask your local game or hobby shop, or write to ZodyGames.

"The cave people had apparently worshipped some beast, and as we fled the cave, it appeared. It was huge. No, not what you're thinking, but truly immense. Forget armored scales, its mere bulk made any thought of killing it with sword or spear ridiculous. I considered that there were one or two spells I could think of that might *kill it, but I didn't want to get close enough to find out. My companions apparently agreed, and we all cowered in the ditch and hoped it didn't notice us as it spread its wings and flew away."*

ZodyGames

One Kendall Sq. #178, P.O. Box 9171
Cambridge, MA 02139
ZodyGames@aol.com

Back to the Dungeons

More Reasons To Go Underground

By Rich Warren © 1995

Traditional roleplaying has always favored dungeons and other subterranean scenes. Unfortunately these settings have become tarnished in recent years. Gamers have fled the dungeon in favor of cities, countryside or anywhere with more breathing room.

The problem is simple. We have become tired of kick-in-the-door, kill-the-monster scenarios. Dungeons typically lack choices, beyond deciding which direction to turn at an intersection. Dungeon dwellers rarely have a personality beyond their combat statistics—and when they do, we only see it for a few seconds before they attack. We have no one to interact with, except the other players.

But this does not have to be the case. With a little work, we can upgrade the dungeon for the tastes of the modern gamer. The dungeon can again become a powerful setting for fantasy adventures; the images of heroes sneaking through dark, slime-coated caves cannot be ignored.

The first step is the easiest. When designing an adventure, take the focus off the setting. Instead of concentrating on the dungeon itself, emphasize something happening within the dungeon. Perhaps the characters need to solve a mystery. Perhaps the king sent the characters to spy on the dungeon's inhabitants. Regardless, the plot should provide a strong foundation for the rest of the adventure. It should challenge the characters mentally, socially and physically.

Next examine the dungeon itself. Who built it, and why? Do the original inhabitants still live there? If not, what happened to them.

The excavating process necessary for most dungeons is expensive and time-consuming. Make sure your dungeon is worth the cost and effort. Few people will build subterranean fortresses if an aboveground keep will serve the same function. Of course, in a world where dragons can fly over the tallest walls, subterranean

dwellings make sense; and many fantasy races prefer to live underground.

The most difficult part of designing a dungeon adventure (or any adventure) is providing people for the characters to interact with. The highly polarized nature of most fantasy worlds only further complicates things. When facing a clearly evil opponent, the character has no motivation for talking. She simply kills the beast and moves on with a clear conscience.

To increase the interaction in an adventure, downplay the good versus evil elements. This traditional black and white view is artificially limiting - resulting in artificially limited interactions. Broaden your spectrum. Do not just add a touch of gray, move to a full-color world. Your NPCs can have a wide range of motivations: greed, love, honor, revenge and even boredom.

As the characters explore the subterranean world, they will come across people that spend their entire lives underground. An under-earth culture should seem very different from the character's. It is important to capture that difference in your game. Remember: All cultures have their advantages and disadvantages. No culture is worthless; no culture is a utopia. Also, none of them are inherently good or evil.

Sure, conflicts will arise between cultures — particularly when they begin competing for limited resources. Bigotry and racial hatreds will undoubtedly exist, but driven by fear and ignorance, not truth. The characters may find various aspects of other cultures abhorrent. Likewise, these cultures will consider some of the characters' behaviors vile. By using these misunderstandings and differences, you can create powerful conflicts. By also showing the good, worthwhile side of a culture, you can create moral conflicts within the characters. Once they realize that their enemy has good points, players will find it hard to simply slaughter them.

Finally you want to look at the characters' motivations. Why should they go on this adventure? Is greed their only motivation, or do they have something more important? A character looking for a rare fungus to cure her brother will be more passionate about the adventure than someone just out for gold. Also, secondary motivations can encourage the characters to interact with the dungeon's inhabitants. For example, the king orders the party to spy on an ork-filled dungeon in preparation for a massive assault. One character knows that an ork saved his father's life. He feels honor bound to find that ork and persuade him to leave before the attack begins.

Adventure Archetypes:

The following list of adventure archetypes should give you a start on reclaiming the dungeon. This is not a complete list. It merely offers a small taste to heighten your appetite.

Exploration/Treasure Hunting: The traditional dungeon adventure, this archetype typically includes many physical challenges, a few puzzles, and hardly any social interaction. Still, it can function as a shell for other archetypes. As the characters explore the lost tomb, they suddenly find themselves ambushed and captured by a group of goblins. To make matters worse, the goblins are simply the vanguard of a larger army intent on invading the characters' homeland...

First Contact: The characters go underground and contact a new, unknown race. This type of adventure usually begins accidentally, as the party stumbles across the new race while going about other business. These adventures focus on the character's mental and social abilities, but could include physical challenges, depending on the culture involved. The characters may need to prove themselves by fighting a champion or passing a test of physical prowess.

War: The characters' nation has declared war on the dungeon's inhabitants. Actual plot lines could range from assaults and sieges to spying, sabotage and attempts to liberate prisoners. These adventures are largely physical (military to be precise) but may involve social and mental elements—especially if the characters try to infiltrate the dungeon.

Since large military actions often downplay the importance of individuals, these adventures should focus on the smaller actions: skirmishes, small strike groups, infiltration, et cetera. The characters can prepare and plan larger battles — but, unless your players like wargaming, you should avoid playing it out. Simply describe the battle's progression, pausing periodically to focus on the characters' actions.

Remember: They are players—not an audience. They do not want to sit and listen to long descriptions of battle, and they dislike feeling meaningless or helpless. By occasionally focusing on their actions and showing the effects those actions have on the battle, you can keep them interested and make them feel useful.

Civil War: The dungeon's inhabitants are currently engaged in a civil war or are fighting a third party. The characters enter the dungeon as neutrals, probably pursuing one of the other archetypes. These adventures work best when set in large, subterranean areas like an underground city. You need enough room for both sides' encampments and a middle ground.

These adventures can involve all types of challenges. The characters can use their wits, charm and strength to befriend, double-cross and manipulate their way into and out of trouble. They will probably play both sides against each other; but, despite their best manipulations, combat is almost inevitable. Eventually things will fall apart, and the characters will need to fight their way out.

Official Envoys: A noble or wealthy merchant sends the characters into the dungeon as ambassadors, messengers or diplomats. Perhaps they need to negotiate a treaty with the dungeon's inhabitants. Perhaps they want to exchange knowledge or study the inhabitants. This archetype seems similar to the first contact; however, envoys generally know (or think they know) something about the culture they plan to visit. Also, envoy adventures are always deliberate. The characters set out with a specific goal in mind. These adventures focus on social challenges, with a few mental challenges added. Physical challenges are possible, but unlikely.

Mystery: The characters have entered the dungeon to solve a mystery, or perhaps they discover a mystery while inside the dungeon. These adventures work best when combined with another archetype. They heavily emphasize mental challenges, though physical and social challenges could arise. Mysteries can include anything from discovering a murderer to unraveling the secrets of the universe.

In all mystery adventures, you need to find the right number of clues for your players. Too many make the mystery too easy. The characters solve it quickly with

no sense of challenge. Too few and the characters become frustrated.

Escape: For whatever reason, the characters find themselves trapped in a dungeon. Whether locked in a cell or simply hiding from pursuit, the characters' lives depend on reaching the surface soon. Escape adventures keep the action/adventure feel of the exploration archetype, but allow a greater range of mental and social challenges. The characters also have a stronger motivation: if they do not succeed, the dungeon inhabitants will kill them.

Archaeology: This variation of the treasure-hunting archetype downplays combat with monsters, and focuses on pure exploration and problem solving. These adventures typically use small dungeons, often a tomb with only a handful of rooms. The adventure focuses on finding the dungeon, not exploring it. These scenarios are hard to manage since archaeology can become a tedious, time-consuming process. Research and digging will fill much of the characters' time. However, by pushing the tedious elements into the background and adding a few active challenges (others looking for the tomb, trying to prevent you from finding the tomb or trying to rob you after you have found the tomb), the resulting adventure becomes very exciting.

Interesting NPCs: This is not an adventure archetype, but a method for breathing new life into any adventure. Adding interesting NPCs to the party can dramatically increase the amount of role-playing while adding social and mental challenges.

For example, the merchant that hired the party could insist on accompanying them. Throughout the adventure he complains about the conditions and criticizes the characters' actions. The characters must protect him, pacify him and still complete their jobs. Comic relief NPCs also add a new dimension to any adventure—particularly when the players need to keep them out of trouble.

Except in rare instances, interesting NPCs do not make an adventure by themselves, but you can add them to any existing adventure. Grab one of those old modules from the back of your closet. Dust it off, throw in a few NPCs and you are ready to go.

Mix and Match: You can combine two or more archetypes into a complex adventure, but be careful. While twisting, multi-level plots are a good thing, they have a breaking point. When you cross the line between interesting and utterly chaotic, you risk losing all sense of continuity. Your players may become totally lost. If they cannot find the plot, they will not have fun.

Turning the Tables: Finally, nothing says that the characters have to be the ones exploring the dungeon. Perhaps they are the dungeon's inhabitants, protecting it from an outside threat. This archetype simply takes another and reverses the point of view. Instead of spying, the characters try to catch a spy. They protect their treasure room from treasure hunters (called thieves), and defend their subterranean home against foreign invaders.

Sample Adventure:

The following dungeon synopsis was designed using the archaeology and mystery archetypes—with a touch of civil war tossed in.

A wealthy wizard friend has discovered a manuscript referring to a temple built by an ancient race. He hires the party to find the temple and bring back information and relics.

The temple is on a small, tropical island. Though originally built on the surface, the passing of several millennia has buried it under a large mound of earth. Additionally, the degenerate ancestors of the ancient race still inhabit the island. These primitive folk see the mound as holy ground, where only the gods may walk.

Once inside the temple, the characters have to deal with the many magical constructs left behind. Some are traps—or once-useful items that have become dangerous over time. Others are intelligent, and the characters can interact with them like any other NPC.

Murals of the ancient race cover the inside of the temple. The characters will notice the similarity between these drawings and the primitive race inhabiting the island. As the characters near the bottom of the temple, the murals change into strange boats flying over cities. Paintings of multi-hued balls and circles within circles also begin dominating the walls.

The second to last room has a huge, domed ceiling, covered which astrological charts—only the stars do not match any pattern that the characters recognize. Two of the stars are painted red. In the center of the room rests a large coffin with a runic inscription in its lid. When the characters translate it, they realize the runes mark the grave of the chief god in their pantheon.

The last room contains a flying boat. Gigantic machinery lines one wall, with several, clay-like humanoid sculptures stacked nearby. In the corner stands a shelf filled with strange, metal-paged tomes.

After returning home, the characters and the wizard manage to translate the books. The following story begins to unfold. Several millennia ago, a space-traveling race landed on this planet, making it their home. For a hundred years they prospered, using their magic to create servant races for manual labor.

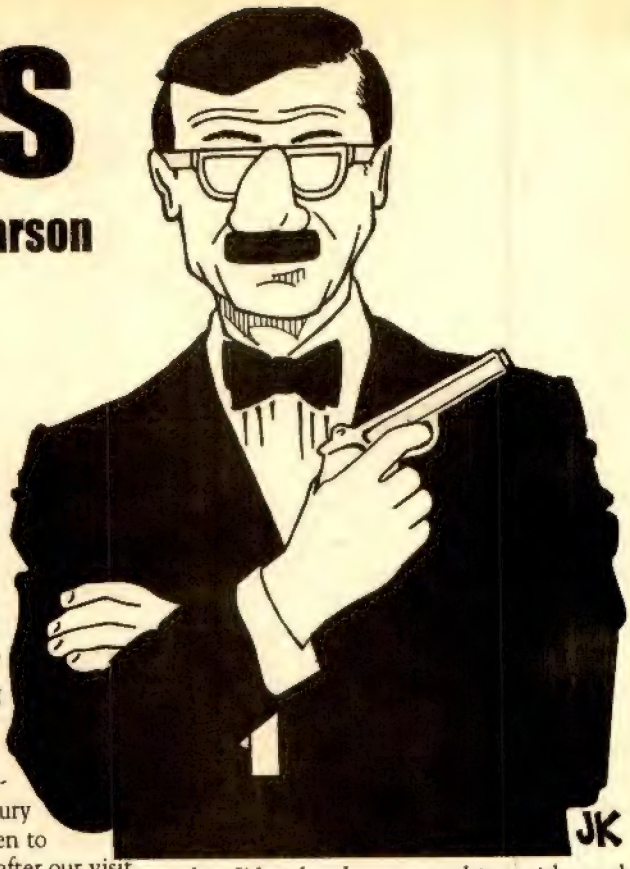
Then a great war erupted. The ancient race used their powers to destroy each other. They armed their servants, ordering them into battle. Plagues and famine swept over the planet, tossing the world into 500 years of darkness. As time passed, the servant races grew to their current positions of dominance. The memories of the old masters passed into legend and then into religion.

The characters must now decide what they will do with this knowledge. ❑

Real Spies

The World of Espionage According to Carl Larson

By Dave Dollar © 1995
Illustrated by John Kovalic © 1994



French Food and Micronauts

Actually, we have very little on Micronauts this time. I know; I see most of you out there, gnawing off your own various extremities (which, needless to say, is not half as much fun as gnawing off someone else's various extremities) and saying, "Aww, c'mon Carl! We wanted to hear about how you outflanked four Mossad hit men, using only a sun lamp, a piece of chewing gum and a Micronauts '*Galactic Crusader*' playset!" Well, loyal readers, shove a sock in it. Only under extreme torture (or a cheque or money order of no less than $19.95) will I reveal such sensitive, classified information.

The inspiration that brought the thought of Micronauts to mind occurred as I was surfing across the living room rug on my girlfriend's Barry Manilow CDs. For tile floors, I find that I get much more distance out of the Bee Gees, and Tiffany is aerodynamically sound enough to sail all the way from my twelfth floor apartment to the Library of Congress. Anyway...

I was just in the process of setting a new carpet-borne distance record when I thought of Micronauts. Actually, I was thinking of my last assignment, which reminded me of Micronauts. Specifically, I was thinking of a guy named Antion, who was (rest his severely perforated soul) a professional hit man. He met his demise at the wrong end of a fully automatic Mac-10, loaded with glaser slugs.

Remembering Antion made me think of Micronauts when, as a slightly disturbed youth, I would take the toy action figures lovingly into my hands and pull their little heads off, causing all of their other limbs to shoot off in random directions across the living room. The vision of Antion's body reminds me of Micronauts.

But this column is not about Micronauts, or Antion, or even crash-testing bad music—it's about French Food. *(Dub in dramatic music score here)*

Recently I was instructed, at gun point, by my girlfriend, on the "Do's" and "Don'ts" of fine French Dining. She was especially explicit on the "Don'ts" part and used an appalling vocabulary of multilingual expletives that would've taken an entire staff of professional linguists the better part of a century to translate. The lesson was given to me in the back of a cab shortly after our visit to Chez Paris; an elite dining establishment right on the Seine river, reserved for French socialites sporting no less than six figures...in their wallets. Fortunately, I found a couple of 'buy one, get one free' coupons in the Post that morning.

I was on vacation, and as normal for most N.A.T.O. operatives on vacation, I was having difficulty walking a straight line, or in fact, keeping my shoes on. Consequently, what few social graces I had at my command had thrown themselves under a bus several blocks back. In the finest American restaurants, they don't care; they just mop you up with a Gucci or Calvin Klein sponge and wring you out into the dumpster. In Paris, they line you up in front of a firing squad merely for drinking out of the finger bowl.

We started with the water, which had a long and unpronounceable French name something like, "Deluge del a' de Moose" which costs $176 per gallon and is imported daily from Guam. When the waiter started explaining it to me I thought he was asking to see my hunting license.

Now, I don't know an awful lot of French. However, I do know that "Deluge" means water and a moose is a large, smelly animal native to lots of unsterilized areas of North America and Montana. I told him that I'd rather have something without the Moose in it.

I was lucky, I almost didn't catch the bit about the moose.

You always have to be on your guard when dining in any country that considers mushrooms-marinated-in-pig-spit a delicacy.

The French can't call anything by its proper name; like calling cheese, "Cheese," or tofu, "Rat Phlegm." They have to make it sound fancy; fancy napkins, fancy toothpaste, fancy water. I finally settled on a glass of Bordeaux Tap and we expectantly awaited the arrival of the Sommelier, which is French for "Booze Merchant."

The French have odd rituals regarding the purchase of liquor in fine restaurants. The wine list was so incomplete that I had to ask the man not only what all the fancy names meant, but also what the proof was on each of the various liquors. Meanwhile, JoAnne was quietly trying to crawl under the cocktail napkin.

When the guy finally comes back, carrying a bottle of wine which I would describe as "overpriced," he uncorks the bottle and pours himself a drink! After several tastes, I could restrain myself no longer. "Yo, Garcon! You payin' for that bottle or do we just get to watch?" After saying some distinctly

French sounding words, instead of filling my glass, he proffers me the cork.

Well, here I am in a foreign country, trying desperately to fit in with some bizarre pagan eating ritual and the waiter is holding a wine cork in my face. I did what any rational, intoxicated thinking being would do—I ate it. After carefully chewing my impromptu appetizer and washing it down with a $16 gulp of water, I looked up to see JoAnne and the Booze Merchant staring at me goggle-eyed. Deciding that I must've dribbled some cork on my rented tuxedo, I grabbed the towel off the guy's arm and carefully dabbed my mouth (in a most dignified fashion, I might add). "Hmmm. I dunno, Garcon. That one was a little green. Take it back and get me a ripe one."

When the waiter finally began to breath again, he motioned for me to hold out my glass, and when I did, he poured just the tiniest bit of wine into it. Naturally I assumed that he had been interrupted by some very important thought, such as remembering that he'd left his children in an elevator with a swarm of starving rats. When it became obvious that this was all he was going to pour, I became perturbed. "Keep goin' Garcon, we're payin' for this stuff you know. And get rid of some of these forks, I only got two hands."

The Booze Merchant left in a huff.

The French! Even with the coupon, this meal was costing a fortune, and the service was really bad. He hadn't been gone two minutes when I noticed JoAnne staring at her plate and snacking on her $200 manicure. My fault probably; I should've let her eat the cork.

Garcon had apparently gone to take his kids to the intensive care unit, because a different waiter came back to take our orders. JoAnne had the pressed pheasant under glass. I had a cheeseburger.

While we were eating, I made a miraculous discovery! I was testing my water and wine glasses for musical tone when the waiter rushed over and asked if something was the matter. I told him that the burger was great and the pheasant was exquisitely flat and he went away. I continued my musical experiment and he showed up again! After the sixth time I was certain that it was the tone of the fork on the water glass that was attracting him.

At that point I started to wonder if other sounds would produce different effects in the service staff. They did. The sound of the fork and knife rubbing together got my silverware replaced. Opening and closing the teapot got the teapot refilled. Grating my fork loudly across the plate caused the other nearby patrons to shout loud French words and throw food. Finally, making funny noises with my armpit got us escorted to the door by armed French policemen—without having to pay the bill!

Operatives can't always scrape up the dough to afford fine French Dining. Let's face it, operatives can't always scrape up the dough to buy the 600-page manual on the proper uses of the 56 different forks necessary to eat in true French fashion. To all you Parisian operatives out there: Learning to make funny noises with your armpits can help ease mission operating expenses. I think I'll ask my director if he'll let me teach a training workshop on the subject. ❑

Space Fleet — Warp One

A Shareware Space Boardgame from Faysylwood Press

By David Shaw and Steven Patterson

© 1994 Faysylwood Press

Space Fleet - Warp One is a strategic and tactical starship combat boardgame. The strategic level allows players to start with a small empire and expand to control the galaxy. Each player is able to improve technologies, starship designs, and star systems. The tactical level uses counters or miniatures to represent individual starships in combat. Players take turns moving and firing their starships. Combat is resolved quickly and simply with six sided dice. The rules for each level of play are outlined below.

1. Setting Up

1.0 Game components.

To play the game, players must supply the following:

- two large hex sheets.
- half-inch cardboard counters and/or spaceship models.
- notepaper, pencils, and erasers.
- six-sided dice.

1.1 Strategic map generation.

Roll a six sided die for each hex (or 2 to 3 hexes). If the result is 4 or higher there is a star system in that hex. A roll of '6' means the star system is worth 2 resource points; otherwise the star system is worth 1 resource point.

1.1.1 [OPTIONAL] Map generation.

Leave the map blank and roll for the star system when a fleet moves into each hex. If using this optional rule use optional rules 1.2.1 and 2.2.2.

1.2 Home system selection.

Each player rolls a die and, in order from highest to lowest roll, selects a 1 resource point star system to be their home system. Increase the value of each home system to 2.

1.2.1 [OPTIONAL] Home system selection.

Each player selects a hex as their home system and gives it a value of 10 resource points. When using this optional rule the players have no other systems in supply to start, so ignore rule 1.3 for claiming other systems.

1.3 Claiming systems & supply lines.

Each player claims 8 resource points of star systems, one system at a time, alternating between players. Connect each new star system to the nearest system already claimed by drawing a line on the map between the two systems. If there are two or more already-claimed systems equally close to the new system, the player may choose the route. Once drawn, supply lines cannot be changed until cut by opposing players. The maps below show legal and illegal supply lines.

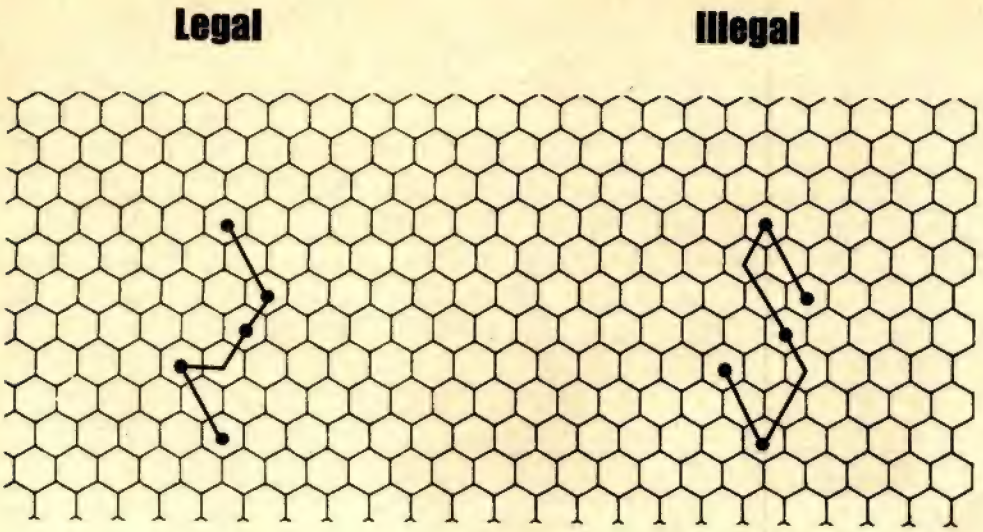
1.4 Spend beginning resource points.

Each player may spend 100 resource points in the following areas: star system improvement, technology advancement, dockyard construction, dockyard enhancement, and starship construction. Any remaining resource points may be saved for later use.

2. The Strategic Game

2.0 Strategic turn sequence.

2.0.1 Players collect resource points from systems that have an uninterrupted line of supply to their home systems. A line of supply is interrupted if an opposing fleet occupies a star system in the supply line.



2.0.2 Each player pays ship maintenance, equal to 10% of the total resource points spent on ships in their fleets, rounding fractions down.

2.0.3 Spend any remaining resource points on star system improvement, technology advancement, dockyard construction, dockyard enhancement, and starship construction. Keep track of technology levels, dockyard statistics, starship designs, and fleet composition on a sheet of paper.

2.0.4 Each player rolls a die and the highest roller decides whether to move first or last. Before rolling, a player may spend resource points to increase their die roll by one per point. This addition is announced prior to rolling the dice.

2.0.5 Each player, in order, moves their fleet counters on the strategic map.

2.0.6 If a player's fleet enters the same hex as another player's fleet, both can not move for the remainder of that turn. Fleets that disengaged last turn may not remain in the same hex and must move.

2.0.7 Resolve fleet encounters using the tactical rules.

2.1 Construction.

2.1.1 Star system improvement.

Purchasing a die roll to improve a star system's value costs 1 resource point. If you roll a 1 on a die the value of the star system is increased by 1 resource point. A star system can never be improved by more than 1. Any number of dice may be purchased per turn. Home systems may not be improved by this method.

2.1.2 [OPTIONAL] Star system improvement.

The chance and cost to improve a system are the same as described in rule 2.1.1. The maximum resource point value a star system may be increased to is 10. Home systems may also be increased to a maximum value of 10.

2.1.3 [OPTIONAL] Enhanced infrastructure technology.

For 15 resource points paid during the start up phase in rule 1.4, the player receives a -1 modifier to any star system improvement roll during the game. This means a star system will be improved on a die roll of 2 or less instead of a roll of 1.

2.2 Technology advancement.

There are 5 technologies available to increase: Fire Control, Batteries, Hull, Movement, and Warp. Each player starts with the following technology levels: FC: 2, B: 1, H: 1, M: 4, W: 1. Purchasing a die roll to improve a technology costs 3 resource points. If you roll a 1 on a die, the level of the technology is increased by 1.

EXCEPTION: Warp technology costs 6 resource points per die roll. During the start up phase in rule 1.4 there are no limits to the number of dice that may be rolled to increase technologies. You may purchase a maximum of 2 dice for each of the five technologies per turn.

2.2.1 Fire control. Fire control is used as the base number that must be rolled on a six sided die to score a hit in Tactical combat. To determine the maximum range in hexes of a ship's Batteries, double the Fire Control value.

2.2.2 Batteries. Batteries are the number of six sided dice rolled when attacking another starship. The base chance of inflicting a hit with each die is dependent upon the Fire Control value.

2.2.3 Hull. The Hull value is the number of hits the starship may take to its hull before being destroyed.

2.2.4 Movement. Movement is the maximum number of movement points that may be spent in a Tactical turn. Each hex entered and each hex face turned costs 1 movement point.

2.2.5 Warp. Warp is the number of hexes that the starship may move per turn on the Strategic map. It is also used in the Tactical game by starships attempting to disengage.

2.3 [OPTIONAL] Enhanced research ability.

For 25 resource points paid during the start up phase in rule 1.4, a player receives a -1 modifier to all improvement rolls in the game for one type of technology. Thus, the specified technology will be improved on a die roll of 2 or less instead of a roll of 1. This technology must be chosen when purchased and cannot be changed during the game. A player may only buy this option for one technology.

2.4 Dockyard construction.

All players start with a dockyard in their home system with a capacity of 10 points. Thus, it may build or repair up to 10 resource points of starships per turn. To build additional dockyards costs 10 resource points plus 2 resource points per point of capacity. Construction time is 1 turn per 10 points of capacity of the dockyard. A new dockyard can only begin construction and repair of starships the turn after it has been built.

2.5 Dockyard improvement.

The cost to improve a dockyard's capacity is 2 resource points per one point capacity increase. Improvement takes 1 turn per 10 points of capacity increase. A dockyard can only be increased by 50% each turn, rounding fractions up.

2.6 Starship construction.

Each starship has 5 statistics: Fire Control, Batteries, Hull, Movement, and Warp. The first 4 statistics cost 1 resource point per point in the statistic. Warp costs 2 resource points per point in the statistic. No statistic may be higher than the technology level governing that statistic. The minimum statistics for a ship are FC: 0, B: 0, H: 1, M: 0, W: 0. Give each design a name or designation to refer to in your fleet list.

2.6.1 Construction time. A starship takes 1 turn to build for each 10 resource points it costs to build, rounding fractions of .5 or greater up.

EXAMPLE: A ship that costs 12 resource points to build will take 1 turn to construct. A 15 resource point ship would take 2 turns to construct.

2.6.2 Dockyard usage. A starship's dockyard usage in capacity points is equal to its resource cost to construct.

EXAMPLE: A ship that costs 12 resource points to build will take up 12 points from a dockyard's capacity while it is being built.

3. The Tactical Game

3.0 Setup.

Select a counter or miniature for each starship involved. On a hex map place opposing forces so that the closest two opposing ships are separated by 3 times the highest Fire Control value in hexes.

3.1 Tactical turn sequence.

3.1.1 Initiative. Each player involved rolls a six sided die, rerolling all ties. The highest roller chooses whether to move first or last. Players alternate moving one ship at a time.

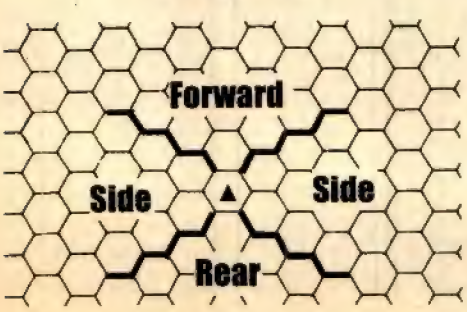
3.1.2 Movement. A starship has movement points equal to its Movement value. Each hex entered and each hex face turned costs 1 movement point.

3.1.4 Disengagement. A starship may attempt to disengage from combat instead of moving. To disengage roll a die; if the die number is less than or equal to its current Warp value then the starship escapes and is removed. The disengaged starship remains in the same Strategic map hex the combat occurred.

3.1.5 Attacking fire. A starship may fire at any point in its move. A starship may continue to move after it has fired.

3.1.6 Defending fire. If a starship is fired upon and has not fired during the current tactical combat round, it may return fire upon its attacker. Any damage caused by this return fire is simultaneous with the attacker's damage.

Firing Arcs



Ships firing defensively may not fire again during that turn.

3.1.7 Fire resolution. Roll 1 six sided die for each point in the firing starship's Batteries statistic. If a die roll is less than or equal to the ship's Fire Control value, a hit is scored. The base range for Batteries is up to 2 hexes. Modifiers to the ship's FC value are as follows:

Firing through forward arc: -1
Firing through rear arc: -2
Defender returning fire: -1
Target range: -1 (per 2 hexes beyond range 2)

EXAMPLE: A target at range 8 would be 6 hexes past range 2 and would modify Fire Control by -3. A target at range 9 would modify Fire Control by -4.

3.1.8 Damage. For each hit scored, roll on the chart below. Use the column corresponding to the facing the target presents to the attacker. This arc is the same arc the target would fire its weapons out of if it fired upon the attacker. Use two differently colored six sided dice for the hit location chart; one die being the tens digit and the other being the units digit. Reduce the statistic of the system hit by the number indicated.

3.1.8.2 Effects of damage. When either Fire Control or Batteries is reduced to zero the starship may not fire. When Hull is reduced to zero the starship is destroyed and removed from play. When Movement is reduced to zero the starship may not move or change facing. When Warp is reduced to zero the starship may not disengage. A system cannot be reduced below zero. Any hits to a system at zero have no effect upon the starship.

3.1.8.1 Damage allocation chart

Roll	Forward Arc	Side Arc	Rear Arc
11	-2 Fire Control	-2 Fire Control	-2 Fire control
12	-1 Fire Control	-1 Hull	-1 Batteries
13	-1 Hull	-1 Batteries	-1 Hull
14	-1 Hull	-1 Batteries	-1 Hull
15	-1 Batteries	-1 Hull	-1 Movement
16	-1 Movement	-1 Movement	-1 Movement
21	-1 Fire Control	-1 Fire Control	-1 Fire Control
22	-2 Fire Control	-2 Hull	-2 Batteries
23	-1 Hull	-1 Batteries	-1 Hull
24	-1 Hull	-1 Batteries	-1 Hull
25	-1 Batteries	-1 Hull	-1 Movement
26	-1 Movement	-1 Movement	-1 Movement
31	-1 Fire Control	-1 Fire Control	-1 Fire Control
32	-1 Fire Control	-1 Hull	-1 Batteries
33	-2 Hull	-2 Batteries	-2 Hull
34	-1 Hull	-1 Batteries	-1 Hull
35	-1 Batteries	-1 Hull	-1 Movement
36	-1 Movement	-1 Movement	-1 Movement
41	-1 Fire Control	-1 Fire Control	-1 Fire Control
42	-1 Fire Control	-1 Hull	-1 Batteries
43	-1 Hull	-1 Batteries	-1 Hull
44	-2 Hull	-2 Batteries	2 Hull
45	-1 Batteries	-1 Hull	-1 Movement
46	-1 Movement	-1 Movement	-1 Movement
51	-1 Fire Control	-1 Fire Control	-1 Fire Control
52	-1 Fire Control	-1 Hull	-1 Batteries
53	-1 Hull	-1 Batteries	-1 Hull
54	-1 Hull	-1 Batteries	-1 Hull
55	-2 Batteries	-2 Hull	-2 Movement
56	-1 Movement	-1 Movement	-1 Movement
61	-1 Fire Control	-1 Fire Control	-1 Fire Control
62	-1 Fire Control	-1 Hull	-1 Batteries
63	-1 Hull	-1 Batteries	-1 Hull
64	-1 Hull	-1 Batteries	-1 Hull
65	-1 Batteries	-1 Hull	-1 Movement
66	-2 Movement	-2 Movement	-2 Movement

Power Play

GAIN THE UPPER HAND FOR THE BATTLE OF TOTAL DOMINATION WITH THE NEW SPELLFIRE™ ARTIFACTS BOOSTER PACK, SET FIVE. FEATURING THE ARTIFACTS OF THE AD&D® GAME!

Booster Pack Contains 15 Cards • TSR #1122 • Sug. Retail $2.50 Per Pack; CAN $3.50; £1.99 U.K. Incl. VAT • ISBN 0-7869-0207-8
Find the store nearest you: 1-800-384-4TSR. Questions? Call Rob Taylor 414-248-2902 • ® and ™ designate trademarks owned by TSR, Inc. ©1995 TSR, Inc. All Rights Reserved.

3.2 Repair.

After the combat is over a starship may repair damaged systems. Each system reduced in that combat may be increased by 1 point. Additional damage can only be repaired at a Dockyard. Note which systems remain damaged on your ship record sheet.

3.2.1 Dockyard repairs.

A starship can be fully repaired at a dockyard. Repairs start the turn after the ship arrives at the dockyard, and take 1 turn per 5 resource points of damage repaired. Each point of Warp repaired is equal to 2 resource points of damage.

4. Scenarios

There are no official scenarios for **Space Fleet — Warp One**. Here are some suggestions for designing your own:

The Last One Standing

The simplest scenario, of course, is for each player to take their initial 100 points, build fleets, and beat on each other until only one is left. This is likely to be the best scenario for beginners. Advanced players teaching the game to rookies may handicap themselves by starting with 75 or even 50 inital points.

The Race

The players start with holdings on opposite sides of the board. The first player to get a ship off of his opponent's side wins. Should you build a "swarm of gnats" fleet, a loose defensive net and a few fast ships, or a wall of slow, powerful ships and a juggernaut to smash its way across the enemy lines?

You have the permission of Faysylwood Press to photocopy any part of this game. If you would like to register this game please send $5.00 or more to:

Faysylwood Press , P.O. Box 23082, 380 Wellington Street, London, Ontario, CANADA N6A 5N9

In return for registering we will send you a copy of the advanced rules. Please refer to SHADIS Magazine when you register. I invite you to write to me with your comments, ideas, or suggestions. Thank you for playing Space Fleet — Warp One. ❑

Sample starship designs:

Sloop	(cost)	Frigate	(cost)	Destroyer	(cost)
FC 1	(1)	FC 2	(2)	FC 3	(3)
B 1	(1)	B 1	(1)	B 2	(2)
H 1	(1)	H 1	(1)	H 2	(2)
M 4	(4)	M 4	(4)	M 4	(4)
W 1	(2)	W 1	(2)	W 1	(2)
	(9)		(10		(13)

Cruiser	(cost)	Battleship	(cost)	Dreadnaught	(cost)
FC 4	(4)	FC 5	(5)	FC 6	(6)
B 3	(3)	B 5	(5)	B 6	(6)
H 4	(4)	H 10	(10	H 15	(15)
M 4	(4)	M 4	(4)	M 4	(4)
W 1	(2)	W 1	(2)	W 1	(2)
	(17)		(26)		(33)

Fighter Wing	(cost)	Monitor (cost)		Dread Star	(cost)
FC 2	(2)	FC 5	(5)	FC100	(100)
B 1	(1)	B 4	(4)	B 100	(100)
H 2	(2)	H 5	(5)	H 100	(100)
M 8	(8)	M 6	(6)	M 10	(10)
W 0	(0)	W 0	(0)	W 10	(20)
	(13)		(20)		(330)

Paul & Judy's Coins and Cards

MAGIC The Gathering ™

PCC WORLD WIDE "The Collectors' Superstore"

MAGIC	Box	Set	Pack	ILLUMINATI	Box	Pack
Starter (Rev.)	$89.00	Complete	$9.75	Starter (Ltd.)	$93.00	$18.00
Booster (Rev.)	$110.00	$285.00	$2.50	Booster (Ltd.)	$75.00	$2.40
Arabian Nights	CALL	$850.00	$66.00	Starter (Unl.)	$47.50	$8.95
Antiquities	$1,265.00	$435.00	$24.00	Booster (Unl.)	$58.50	$1.95
The Dark	$399.00	$225.00	$7.50	**STAR TREK**	**Box**	**Pack**
Fallen Empires	$47.50	$59.50	$1.00	Starter (Ltd)	$210.00	$21.00
Ice Age	CALL	.....	CALL	Booster (Ltd.)	$329.00	$10.95
Chronicles (Summer)	$72.50	.....	CALL	Starter (Unl.)	$63.50	$6.95
Legends	$1,219.00	$1,575.00	$37.75	Booster (Unl.)	$69.75	$2.50
4th Edition Revised	CALL	.....	CALL	Factory Set	CALL	.....

Prices current 4/17/95 & are subject to change without notice. **Call for current prices.**

DISCOVER — We **BUY & SELL** sets, packs, boxes and singles for all **MAGIC The Gathering** Series. — AMEX

We also sell boxes & packs of **Blood Wars, Doom Trooper, Galactic Empires, Highlander, Jyhad, Rage, Wyvern** and many other game cards.

M/C — Call, e-mail, Fax or Write For **FREE** Game Cards Catalogue. — VISA

PAUL & JUDY'S
P.O BOX 409, DEPT. SHA
ARTHUR, IL 61911

Tel: (217) 543-3366
U.S. Fax: (800) 500-3117 Overseas Fax (217) 543-3732
Internet e-mail Station Code: pjcc@dial.illinois.net
Hours: 8:00 - 6:00 CT Monday thru Friday 8:00 - 3:00 Sat.

JYHAD™

WIZARDS OF THE COAST &
LIBERTY HOBBY DISTRIBUTORS
Present JYHAD Demo Days

JYHAD™

Learn to play JYHAD, The game of Vampire at these stores on the Demo-Days May 27-28, 1995

JYHAD™

A.J.'s Books
Aiken, SC 803-649-7301

Acme Comics
Greensboro, NC 910-855-0217

Acme Comics
Winston-Salem, NC 910-777-0290

Altamonte Sports Cards
Altamonte Springs, FL 407-862-4450

Atlactix
Aurora, CO 303-699-3349

Augusta Book Exchange
Augusta, GA 706-860-6553

Bay Hill Used Books
Orlando, FL 407-363-0040

Big Top Hobbies
Hinesville, GA 912-368-4321

Big Top Hobbies
St. Marys, GA 912-882-2099

Boardwalk & Parkplace
Anderson, SC 803-224-8824

Bourbon Street
Tampa, FL 813-969-3716

Burke Centre Used Books
Burke, VA 703-250-5114

Castle Perilous
Carbondale, IL 618-529-5317

Chimera Hobby Shop
Fund Du Lac, WI 414-922-8338

Cloak & Dagger
Ormond Beach, FL 904-677-6763

Coliseum of Comics
Kissimmee, FL 407-422-5757

Comic Box
Savannah, GA 912-355-3849

Comic Market
Lawrence, KS 913-832-8555

Comic Warehouse
Naples, FL 813-643-1020

Comics Club, Inc.
Tamarac, FL 305-726-2121

Cosmic Comics
Bradenton, FL 813-746-5856

Crusader Comics
Washington, PA 412-229-8892

Cyberdragon
Jensen Beach, FL 407-334-0282

Cyberdragon II
Vero Beach, FL 407-778-8588

Dragon's Lair
Fort Lauderdale, FL 305-587-3347

Enterprise 1701
407-896-1701 Orlando, FL

Games, Crafts, Hobbies & Stuff
St. Louis, MO 314-423-2199

Gateway Books
Seminole FL 813-399-8188

Genesis
Edgewater, FL 904-723-7340

Giant Gilla Monster!
Miami, FL 305-264-0705

Harmony Hill Antiques
Union Grove, AL 205-498-5101

Heroes for Hire
Dothan, AL 334-792-5982

Hobbytown U.S.A.
Tampa, FL 813-968-7233

Hobbytown U.S.A.
Austell, GA 404-941-5611

Iron Tower
Columbus GA 706-576-5226

J's Gifts & Comics
Waycross, GA 912-285-0802

Lion & Unicorn Superstore
Hoover, AL 205-823-1118

Lion & Unicorn
Birmingham, AL 205-933-0777

Outer Limits
Tallahassee, FL 904-386-6305

Pages
Wheaton, IL 708-690-7945

Pair of Dice
Winston-Salem NC 910-723-7247

Pioneer Games
Fort Meyers, FL 813-332-3376

R & E Sports Cards & Comics
Foley, AL 334-943-6665

The Adventure Zone
Valdosta, GA 912-244-4263

The Dragon's Lair
Lakeland, FL 813-682-0448

The Singing Troll
Cocoa, FL 407-631-7888

War Dogs
Jacksonville, FL 904-399-1975

Warp Factor Games
Pensacola, FL 904-438-9900

Wizard's Wall
Melbourne, FL 407-727-2599

Wulf's Headquarters
Ocala, FL 904-622-3226

Xeno's II
Jacksonville, FL 904-725-5236

Learn to Play Jyhad at the DEMO DAY, May 27 & 28

JYHAD™

JYHAD **is a Registered Trademark of Wizards of the Coast, Inc., and White Wolf Game Studios, Inc.**

Twenty Years at the Helm

An Interview With Steve Cole; Designer of StarFleet Battles

By Sebastian Witherspoon © 1995, Illustrated by Lee Moyer & Dan Carroll © 1995

Star Fleet Battles, the starship combat game, celebrates its 20th anniversary this year and I thought it might be interesting to interview Stephen V. Cole, the designer of the game.

Steve, can you tell us a little about yourself and the game of Star Fleet Battles?

Steve Cole: *Well, I grew up in Amarillo. My father is a building contractor and a colonel in the Army Reserve, so I began studying engineering and military subjects at an early age. Because my father was an instructor, I had the privilege of taking advanced military science classes during my youth. I went to college and became an engineer.* **Star Fleet Battles** *is an outgrowth of my military and engineering education, and of course of my years as a hard core wargamer. Most people know that I ran one of the more successful small wargaming companies [JagdPanther] during my college years.*

Sebastian: Tell us a little about JagdPanther and how you made the transition from professional engineer to professional game designer?

Steve Cole: *There really was no transition; I accomplished both at the same time.* **JagdPanther** *was a typical small wargame company of the 70s. We did a lot of quick-and-dirty games, a magazine with dozens of game variants per issue. We made the transition from unmounted to mounted counters along with the rest of the amateur part of the industry.* **JagdPanther** *(where I won my professional game designer spurs with two Charles Roberts awards for the magazine) went on during my college years and finally closed about two years after I graduated. I became a registered engineer in 1980, just after* **Task Force** *was founded.*

Sebastian: So you designed games at nights and on weekends?

Steve Cole: *Yes, there was a lot of night and weekend work. My engineering job took me out of town quite a bit, and it got lonely in motels in such romantic getaways as Pecos and Madill, so I took my Apple II computer and typed games at night. I moved into full-time wargame design in 1982. I was really tired of spending months at a time away from home on construction projects.*

Sebastian: So, back to **Star Fleet Battles**. It had a very small beginning, being merely "**Game #4**" from *Task Force Games*, right?

Steve Cole: *Yes,* **Star Fleet Battles** *was one of the original four pocket games that started Task Force Games. We had been told by people in the distribution network that we needed to have four games and a display rack to even get noticed. And, after running* **JagdPanther** *as 90% mail order, we decided that we wanted* **Task Force** *to sell almost entirely though the distributor channels. We were very lucky in that this decision coincided with the revolt of the distributors against* **SPI** *(then the largest game company) which had made a major effort to bypass the stores and sell directly to the public. I think a lot of distributors bought our line (at first) just to teach SPI a lesson in marketing manners. But it was the quality of our games that kept the wholesalers coming back for more, and mostly for* **Star Fleet Battles**. *Wholesalers who didn't even know what an 'expansion kit' was were begging us to do one within weeks of* **SFB's** *release.*

Sebastian: The **Tactics Manual** mentions that you first came up with the idea for **Star Fleet Battles** in 1975. Can you tell us a little about how you developed the game — from initial idea to published game?

Steve Cole: *Well, it all began in college. Star Trek was on every afternoon from 4 to 5. The tradition was that you finished your schoolwork by 4, watched Star Trek, went to the dining hall, then played wargames all night. One week I was playing a big* **Jutland** *game solitaire in my room and the only real time I had to play it was during Star Trek. Somehow, looking at the rows of little boxes in Jutland's ship record sheets and looking at Star Trek on TV made something click. I thought about it one afternoon but didn't pursue it. The next afternoon, instead of Jutland, I started doing the first SSDs and invented the concepts of energy allocation and proportional movement, all in one hour. When Jim Brown came by to pick me up for dinner he found me involved in a battle between a Fed CA and CL and a Klingon D7. He was instantly hooked.* **JagdPanther** *was still running at the time . . . and when I would go home on weekends I showed the game around up there. After I graduated, for the two years I ran*

JagdPanther while working as an engineer; we played it quite often but never could quite figure out a way to publish it. Licenses and all. Then when we started **Task Force Games** *we knew that SFB was going to be our flagship, if we could get a license to print it. We asked Lou Zocchi, who had done a Trek game, and he put us in touch with Franz Joseph, who gave us the legal go-ahead. Years later, Paramount offered us a contract and we signed on with them. We've been fully legal the entire time.*

Sebastian: Franz Joseph Designs was responsible for the **Technical Manual**, right?

Steve Cole: *Yes, they did the* **Star Fleet Technical Manual.** *I'm also told that Franz had a major role in the original design of the Enterprise.*

Sebastian: I understand that **Star Fleet Battles** has one of the strongest showings at Origins each year. Can you tell us a little about that?

Steve Cole: *Well, it started small and grew steadily. Convention tournaments were a fairly small thing back in the early '80s, but were obviously growing. There was a big SFB tournament in Detroit in '83, and it was decided after that, that Task Force Games would hire ADB to run the origins national championships every year and give them professional management. We called the guys running Dallas Origins and work out the details. They said that they did not have any tournaments bigger than 64 players, so they set up SFB to be 64 players. But I got too clever for my own good. I told them that the people could start on either Thursday or Friday, so long as the total was not over 64. So their computer set up that the Thursday or Friday session could each have up to 64 players and forgot about the total thing, since they assumed that we would never get 64 anyway. Instead, they sold 64 tickets for Thursday and 62 for Friday. The SFB tournaments have always been 128 since then (although we had to expand to 256 for two years, one in Milwaukee and one in Fort Worth). SFB has always been one of the two or three biggest events at Origins, and when ADB runs the SFB events at GenCon, we're always one of the five biggest events, and always the biggest boardgame tournament.*

Sebastian: So the audience for Star Fleet Battles continues to grow?

Steve Cole: *(chuckles) The experts all tell us that every game eventually dies. SFB has, in some ways, died and been reborn twice, once in 1983 with the* **Designer's Edition** *and again in 1990 with the* **Captain's Edition**. *The experts say that someday SFB is going to start shrinking, but I'm still waiting for that to happen. The tournaments remain huge (even when Origins itself is poorly attended) and, just to show you, I was going through integrating the* **Star Fleet Times** *mailing list with my official SFB mailing list yesterday, and found that in the end I had added over 300 new names to the list, people who have joined the game system in the last year. And of course, magazine subscribers are only a tiny fraction of fans, so the SFB universe is still expanding.*

Sebastian: Steve, people assume that you occupy an office at **Task Force Games** when actually you run and operate the **Amarillo Design Bureau.** Can you tell us a little about that?

Steve Cole: *Well, I originally owned half of Task Force Games. Several years ago, 1982 or so, my partner and I decided that our management styles would work better if I ran the design half and he ran the production and marketing half: We tried doing this as separate departments for a while, and finally (when* **Task Force Games** *incorporated) we just incorporated the marketing half as* **Task Force Games** *and the design shop spun off as a separate company called* **Amarillo Design Bureau.** *We're actually about a dozen miles from Task Force Games, which is now owned and operated by John Olsen.*

Sebastian: You also run **Tiger Publications**, right?

Steve Cole: *Yes,* **Tiger Publications** *is a military intelligence analysis company. We publish one of the largest military intelligence newsletters in the US. The newsletter,* **For Your Eyes Only**, *was originally founded by SPI back in 1980. They hired me as editor in 1982 and then went bankrupt, and I bought the magazine and now run it as my own little business. We publish reports on the 53 wars currently going on around the world, as well as military tactics, technology, policy, arms sales, orders of battle, and so forth.*

Sebastian: Didn't **Tiger Publications** help with one of the gaming smashes of a few years ago, the **Desert Shield Factbook** from GDW?

Steve Cole: *Yes, GDW copied about half of the book from FYEO and the other half from the designer's notes of their various modern wargames. In return, they gave us some free advertising, which brought us a 30% increase in subscribers.*

Sebastian: So, Steve, what do you have planned for **Star Fleet Battles** in the future? This year is quite a hot one for new releases, or so I've heard.

Steve Cole: *Indeed. 1993 and 1994 saw us finish the* **Doomsday transition**; *the last of the 'pre-doomsday' material (the Marine rules) is now on the press. We've already started doing important new products, of course, including the Battleships module two years ago, the Seltorians and Jindarians last year (the first new races in a decade), and now we're ready to really show you some new stuff. We have a new module set for* **Origins** *with four major and four minor new races, and a module set for* **GenCon** *with 95 new starships. We're also bringing out the long-demanded* **Starship Construction Manual**, *an entirely new boardgame (***Star Fleet Warlord***), and the new* **Squadron SSD** *books. I have, after years of training them, assembled a key inner staff of not just developers but actual designers. Steve Petrick did the Jindarians and is doing the Squadron books. Bruce Graw did* **Warlord** *and the ship* **Construction Manual**. *Two new names, Jon Cleaves and Ken Burnside, are working on important new products for SFB. And of course, we have been very happy with the successful launch of the role-playing game* **Prime Directive**, *which I'm sure you have heard of. We have helped the designers put together a top staff of veteran playtesters and developers, all of whom are now creating new material. Tim Olsen is working on a new adventure for the game and compiling material from contributors for* **Prime Adventures #2**, *and Jon Cleaves is working on the* **Galactic Intelligence Handbook**.

And I would be remiss to not mention that our strategic game **Federation & Empire**, *under the supervision of Jeff Laikind, is issuing a steady stream of new add-on modules. We have* **Marine Assault** *ready for press, and* **Advanced Operations** *for the fall schedule. It's going to be the wildest year in SFB since 1992, and made even wilder by the very popular new newsletter,* **Star Fleet Times**, *which is edited by Bruce Graw. I should also note that Bruce Graw runs the PBM version of* **Star Fleet Warlord**, *which has been rated by* **Paper Mayhem** *as the best-run PBM game in the country. We're very proud of Bruce.*

Sebastian: What exactly is **Star Fleet Times?**

Steve Cole: **Star Fleet Times** *is a 12-page monthly newsletter for SFB (and all of our other games) with new ships, new scenarios, an updated product schedule, some new rules, a convention schedule, and many tactics articles.* **Star Fleet Times** *took over from the old (and smaller) newsletter* **STARLETTER**.

Sebastian: Steve, thank you for an interesting interview.

Steve Cole: *My pleasure, and thank you for the opportunity to thank all of our loyal fans, staffers, and playtesters who have, over the years, made SFB what it is.* ❑

— ATLAS GAMES PRESENTS —

A 117—card expansion set for On the Edge™
by JONATHAN TWEET

Shadows

THEY ONLY COME OUT AT NIGHT

As sunset creeps across Al Amarja, sinister shadows steal forth from the encroaching darkness. Nightfall brings malevolence to the island — hideous acts and diabolical plots waiting to hatch in the dark, twisting alleys and dead-end streets of the Edge.

Here on Al Amarja, the struggle for control is waged by simple forces. Misguided and exploited, these hopeless minions unwittingly serve higher forces, their lives expendable, their actions those of pawns engaged in a deadly chess match. This game is one of consummate deception, a game with stakes more monumental than the meager lives of its contenders. But the arrogance of power conceals its own limitations. The real power behind the throne often lurks cloaked in shadows.

COMING IN MAY 1995

on the Edge

©1995 TRIDENT, INC.

Navajo Magic

Optional Material for GURPS® Old West

By Ann Dupuis © 1995 • Illustrated by C.H. Burnett © 1995

This article introduces a new "flavor" of Indian Magic to **GURPS Old West®**. *Navajo Magic* is based on the "*Improvised Spells*" rules introduced in **GURPS Magic®**. As with the Indian Magic described in **GURPS Old West**, Navajo Magic may be tailored to campaigns of any mana level. (GURPS and GURPS Old West are trademarks of Steve Jackson Game's and the material presented here, should not be considered official.)

Navajo Magic

In Navajo beliefs, natural phenomena (mountains, winds, animals, etc.) contain powerful inner forms called the *Holy People*. For the most part, these Holy People are indifferent to the *Earth Surface People* (normal men and animals). But occasionally they take notice of the Earth Surface People. Men can become ill or suffer bad luck if they anger one of the Holy People or disturb the balance of the world. In such cases, someone with special knowledge of the universe must appease the Holy Person or restore the balance.

A Navajo hatali, or singer, is historian, doctor, and priest. A singer spends years learning the myths of the Diné (Navajo). He understands that sickness may be caused by angry Holy People or by evil thoughts. He knows ceremonies to bring blessings and avert evil. Through songs, prayers, and sandpaintings, he reaffirms the way the world should be. If his affirmation is strong enough, balance and harmony are restored.

Navajo singers perform chants, or "big prayers," to combat illness or witchcraft and to bring blessings upon the bandai, or "one-sung-over." Each chant is tailored to the patient's situation, the singer's knowledge and skills, and the time and materials avail-

able. (See Performing a Chant, below. Magically prepared powders and potions are described under Navajo Medicine.)

Before allowing any Navajo magic in the campaign, the GM should decide how powerful and flexible it will be. In non-magical campaigns, chants will act only as placebos, although most Navajos will believe in their efficacy. (GMs should not overlook the powers of belief and of the mind in self-healing!) In campaigns with reliable magic, a singer must have the Magery advantage for his ceremonies to be effective, but results will usually be subtle. In strongly magical campaigns, a chant may produce nearly any effect desired.

Performing a Chant

There are two major components to a Navajo chant: the *Ritual Way* and the *Chantway*. These act as verbs and nouns in improvised spells (*see GURPS Magic, pp. 76-80.*)

Each Ritual Way serves as a verb, focusing the chant toward a different end: healing, exorcising evil, etc. The Ritual Way determines the particular ceremonies used and their order. There are five Ritual Ways: Peaceful Way, Angry Way, Ghost Way, Life Way, and Witchery Way.

Each Chantway serves as a noun, defining a Holy Person as the subject of the chant. The singer strives to attract and influence the Holy Person to achieve the desired effect. A Chantway encompasses a series of songs, prayers, and sandpaintings which recount the quest of a hero or heroine for magical knowledge. Only the Holy Persons encountered by a given Chantway's hero may be influenced by that Chantway. Blessingway, which tells of the emergence of the Holy People and the Earth Surface People from the underworld, is the backbone of Navajo lore.

Singers must learn Blessingway before any other Chantway. There are more than two dozen Chantways: Thirteen are listed here (see Chantways).

A singer combines an appropriate Ritual Way and Chantway into a sequence of ceremonies lasting one, two, three, five, or nine nights. (The Navajo measure time from sunset to sunset, counting nights rather than days.) The player chooses the Ritual Way and Chantway his character will use, and the length of the chant. He announces what effects he wishes the chant to have before rolling for results. If the GM decides the effects are unlikely, he may inform the player or let the character try anyhow.

On the last night of a chant, the player rolls against the singer's skills in the Ritual Way and the Chantway. Both the Ritual Way and the Chantway rolls must be successful to have the desired effect. Failure of either roll means the chant has no effect. A critical failure may indicate the singer has angered one of the Holy Ones, resulting in illness, bad luck, or a Curse.

The length of the chant affects the chance of success. Two-night chants give a +1 bonus to both the Ritual Way and the Chantway rolls. Three-night chants add +2, five-night chants add +3, and nine-night chants add +4.

Holy Medicine, administered to the one-sung-over during a chant, is an important part of Navajo magic. Each Ritual Way/Chantway requires its own holy medicine, the preparation of which must be learned as a separate skill. Some are liniments, rubbed onto the skin; some are liquids, sprayed over the patient by the singer; others are potions which the patient drinks. The singer's success (or failure) when preparing the holy medicine for a chant modifies his chant rolls (see Navajo Medicine).

The effects of a chant are up to the GM. In most cases, they will be subtle. An ill or injured one-sung-over may begin to feel better immediately, or may recover after a week or so of rest. A chant may work similarly to a normal spell, but last longer. Or it may result in something not easy to do with normal magic, such as a good season of rain or bountiful crops.

Due to Earth's low mana, chants are performed at –5 to the singer's skill. This penalty may be adjusted to reflect campaigns with more powerful Indian magic.

Energy Costs

Chants are a form of ceremonial magic. Although a chant's effects may be similar to a normal spell, the energy is contributed in small amounts throughout the performance. Despite this, chants can be exhausting.

Role-playing Chants

A chant is usually performed at the patient's home, but some require a special hogan built before the chant and afterwards abandoned. Every chant begins with the consecration of the hogan by a short Holy Way/Blessingway ceremony.

Each of the many ceremonies must be performed in proper sequence and at the proper time of day or night. The singer always leaves time to rest and recover between ceremonies, including time to eat, although many chants require him to forego sleep to perform an all-night singing ceremony.

Chants using the Peaceful Way and Angry Way rituals include ceremonies for sweat baths, medicines, and offerings to the Holy People. Singer and patient pray and offer kaytahns (tobacco-filled prayer-sticks) to the Holy Ones.

Ghost Way rituals include an "unraveling" ceremony, in which a knotted string is ceremonially unknotted, to drive the evil from the patient. Another Ghost Way ceremony involves "blackening" the patient with greasepaint or red paint to prevent the evil's return.

In chants using Life Way rituals, the singer paints the one-sung-over the color of blood to encourage a return to health. There are bath ceremonies, and offerings of ceremonially prepared cranebill pouches.

Witchery Way chants are said to be performed in secret caves decorated with human and animal skulls and bones. Navajo tales whisper of unnatural sex acts and cannibalism indulged in during these "bad sings."

For game purposes, players may ignore these details. But if the GM wishes to role-play a complete chant, local libraries are good sources of books with descriptions of Navajo ceremonies.

Expenses

Navajos believe that the effectiveness of a chant corresponds to the generosity of the one-sung-over to those who attend. The patient hosts the chief singer, assistant singers, and all helpers and spectators during the chant. This can be expensive, especially with nine-night chants involving public dancing and feasts. In addition, the chief singer expects payment; a horse or some sheep for a minor chant, more for a five-night or nine-night chant. The GM may grant bonuses to the singer's rolls if the one-sung-over is truly generous.

Each night of a chant, the singer loses 1 Fatigue which cannot be regained until the chant is done. Thus, at the end of the fifth night of a chant, a singer is at ST–5; a nine-night chant leaves the singer at ST–9.

A singer may include an all-night ("no-sleep") singing ceremony. This adds +1 to the singer's chant rolls, but costs extra Fatigue due to lost sleep. The normal penalty for sleep loss is 5 Fatigue. The singer can regain all but 1 of those 5 the following night. Thus, a singer performing a no-sleep ceremony on the fifth night of a nine-night chant will be at ST–10 at the end of the fifth night, ST–7 at the end of the sixth, and ST–10 when done.

Multiple Singers

The one-sung-over chooses the singer for his Reputation, or based on the results of a divination (see Hand-Trembling or Stargazing under Blessings, Good Luck Songs, and Short Chants). This chief singer seldom performs the chant alone, however. Assisting singers perform minor rituals, and anyone with even a little skill in the Chantway being used may help draw a sandpainting. Masked dancers impersonate the gods in Nightway and Enemyway chants. Mountainway fire dances involve twelve dancers.

At the end of a chant, each assistant rolls against his skill in the Chantway. Untrained assistants, with no skill in the Chantway, roll against the chief singer's skill –5 (remember to subtract further penalties due to low mana). Successful rolls add +1 to the chief singer's Chantway roll; unsuccessful rolls add –1. A critical failure on any assistant's Chantway roll ruins the chant. Assistants confer a maximum bonus of +6. Only the chief singer suffers cumulative fatigue penalties (see above).

Anyone who attends a chant may benefit from a chant's blessing powers. The effects of this overflow of good luck are up to the GM. With Witchery Way rituals, bad luck occurs if the chief witch fails any roll.

Learning Navajo Magic

Each Ritual Way or Chantway is a separate skill. They are Mental/Very Hard skills, and have no default. Blessingway (see Chantways) is a prerequisite for all other Chantways. It must be learned at skill level 12 or higher before a singer can learn any other Chantway.

As with normal spells, a singer must devote at least 1 character point to learning a Ritual Way or Chantway before he understands the rituals and prayers well enough to contact the Holy People.

Although a good memory helps singers memorize the hundreds of songs and prayers of each Chantway, true understanding of Navajo magic requires more than just rote memory. First-level Eidetic Memory gives only +1 to IQ for learning purposes, second-level adds +2.

Magery does not add to the singer's IQ for learning purposes. Singers influence the world by influencing the Holy People, rather than through any inherent power of their own.

Magery does affect how many Ritual Ways and Chantways a singer can master, however. Navajos without the Magery advantage may learn the prayers, songs, and sandpaintings of a Chantway as normal Mental/Very Hard skills (half points allowed). They cannot perform chants alone, although they may assist a chief singer (see Multiple Singers, above). Singers with Magery 1 may learn a total of 6 different Ritual Ways and Chantways. With Magery 2, they may learn up to 12. Magery 3 allows a singer to learn the entire body of Navajo chant lore, including Chantways not mentioned here — if he lives a very long time and does nothing but study.

Most singers learn all four "good" Ritual Ways. (They may learn Witchery Way as well, but would never admit to the knowledge.) Singers usually specialize in one or two Chantways, learning them to skill level 15 or higher. A singer may know other Chantways at lower skill levels, but won't know them in their entirety.

Ritual Ways

There are five Ritual Ways, each with specific techniques and ritual procedures.

Peaceful Way

Attracts good and summons the Holy People.

Peaceful Way chants last two, five, or nine nights. Nine-night chants are performed in winter, after the first frost and before the first thunderstorm. They end with public dances.

Any Chantway used with the Peaceful Way ritual can produce effects similar to Blessing and Good Luck Songs (see Blessings, Good Luck Songs, and Short Chants), but with more permanence; the GM decides when the effects wear off. The Peaceful Way ritual can also ensure good rainfall, abundant crops, or an increase in livestock.

Angry Way

Exorcises evil and protects from angry Holy People.

Angry Way chants are performed over patients who have angered one of the Holy People. Being struck by lightning, bitten by a snake, or mauled by a bear all indicate an angry Holy Person. Angry Way chants are nearly identical to Peaceful Way chants (see above), except that certain elements (colors of sand paintings, etc.) are reversed.

It is important to choose a Chantway with myths of the Holy Person involved. The singer asks the Holy Person to forgive the one-sung-over, and to do no further harm. He may also ask the Holy Person to heal the patient.

If the Angry Way chant seems ineffective, a Life Way chant may be performed to heal any injuries. The patient must also strive to rectify the actions or thoughts which angered the Holy Person in the first place.

Ghost Way

Exorcises ghosts and combats witchcraft.

Bad dreams, insomnia, fainting, and emaciation are all symptoms of ghost possession or witchcraft. Anyone who kills someone or comes in contact with a dead person may be possessed by a ghost. Witches will torment anyone who angers or threatens them.

Some Ghost Way sand paintings are made at night, and erased before dawn. This focuses the power of the sacred symbols to harm rather than to bless, and is found only in Ghost Way and Witchery Way rituals.

Any Chantway may be used in conjunction with Ghost Way to combat witchcraft or drive out ghosts. A Ghost Way/Enemyway chant is best for driving out foreign (non-Navajo) ghosts.

When battling witchcraft, performing the same Chantway used by the witch adds +5 to the singer's chance of success. A critical failure on a Ghost Way ritual roll transfers the evil from the patient to the singer, while a critical success transfers it back to the witch.

Life Way

Restores health and heals injuries.

Life Way chants are simpler than most. They typically last only two nights, though they may be continued for as long as needed.

The Flintway Chantway is most often used with the Life Way rituals, and can have the effect of any spell from the College of Healing (p. B162).

Witchery Way

Causes harm, sickness, or death. Witchery Way may be directed at people, livestock, or valued possessions such as clothing or saddles.

Witchery Way chants distort or reverse elements of the other Ritual Ways. Prayers may be said backwards and the order of ceremonies mixed up. Sand paintings are made during the night (as in the Ghost Way ritual) but with deliberately wrong designs and symbols.

Anyone who knows Witchery Way may resist any chant or spell performed with Witchery Way rituals (see pp. B150-151). The Quick Contest pits the witch's skill roll vs. the victim's IQ+Magery+Witchery Way/5 (round down). In the case of a chant, the victim rolls a Quick Contest against the average number of points by which the witch succeeded the two chant rolls (round down).

Any Chantway may be twisted to cause evil. A Witchery Way/Beautyway chant may send a plague of snakes or lizards, a Witchery Way/Flintway chant can cause fainting, etc.

Navajo Witchcraft

Some singers, tempted by greed or corrupted by hatred, use their powers to blackmail and steal. To learn Witchery Way at skill levels higher than 12, a singer must find a witch to teach him. The price of initiation is the death of an innocent loved one; usually a sister or wife.

Witches have no fear of the dead, and rob graves for jewelry and to gain the materials needed for their corpse poison (see Navajo Medicine). Some witches team up. One will curse a victim, the other cure him; they split the fee. Others demand payment for lifting a curse.

Witches are careful to hide their identity, however. They coerce poor Navajos into working for them as messengers, blackmailers, and assistants. A Navajo found guilty of witchcraft will be exiled or killed.

A witch caught in the act of performing a Witchery Way ritual will plead for his life and offer something valuable (turquoise beads or silver jewelry, for example) to his discoverers. If they accept, the effects of the chant falls on them, even if the ceremony is incomplete. If they refuse, the witch suffers the effects himself. White men may fall for this trick, although most Navajo will of course refuse any gifts from a suspected witch.

The effects of witchcraft can be cured only by Ghost Way rituals. Attempts to use Angry Way or Life Way rituals will actually make the patient worse. If the witch can be forced to confess, he will die of his own curse within a year.

The Navajo believe every witch will eventually be struck by lightning. A critical failure on the Witchery Way roll may result in a lightning strike.

Chantways

Each Chantway has its own set of songs, prayers, sand painting designs and symbols, sacred objects, medicines, and procedures. A singer determines which individual elements to include in the chant; not even a

nine-day ceremony is long enough for everything.

Beautyway

Affects problems caused by snakes, lizards, frogs, toads, and weasels. Used to treat snakebite. It is usually a nine-day chant, but may be performed as a five-day chant in late spring, summer, or early fall.

Peaceful Way/Beautyway chants may help keep snakes and lizards away. An Angry Way/Beautyway chant can cure poisonous snake or gila monster bites. Ghost Way/Beautyway chants can drive away snakes sent by witchcraft, and Life Way/Beautyway chants can heal non-poisonous lizard bites.

Big Starway

Involves stars and dreams about stars. Especially used to treat ghost sickness and bewitchment.

Big Starway is usually performed with the Ghost Way ritual. Its songs are most effective against Navajo ghosts and witchcraft (the Enemyway Chantway is used in cases of foreign ghosts or witches). An excerpt of Big Starway may be used to Banish a ghost (see GURPS Magic p. 65), but a full Ghost Way/Big Starway chant may be required to prevent its return.

Big Starway can also be used for divination.

Blessingway

The backbone of Navajo ceremonials, Blessingway describes the journey of the Diné and the Holy People through eleven worlds and their emergence into this, the twelfth world. It describes the way the world should be, emphasizing peace, harmony, and good.

Blessingway chants attract good luck, avert misfortune, and invoke blessings. Only Peaceful Way and Angry Way rituals are used with Blessingway chants.

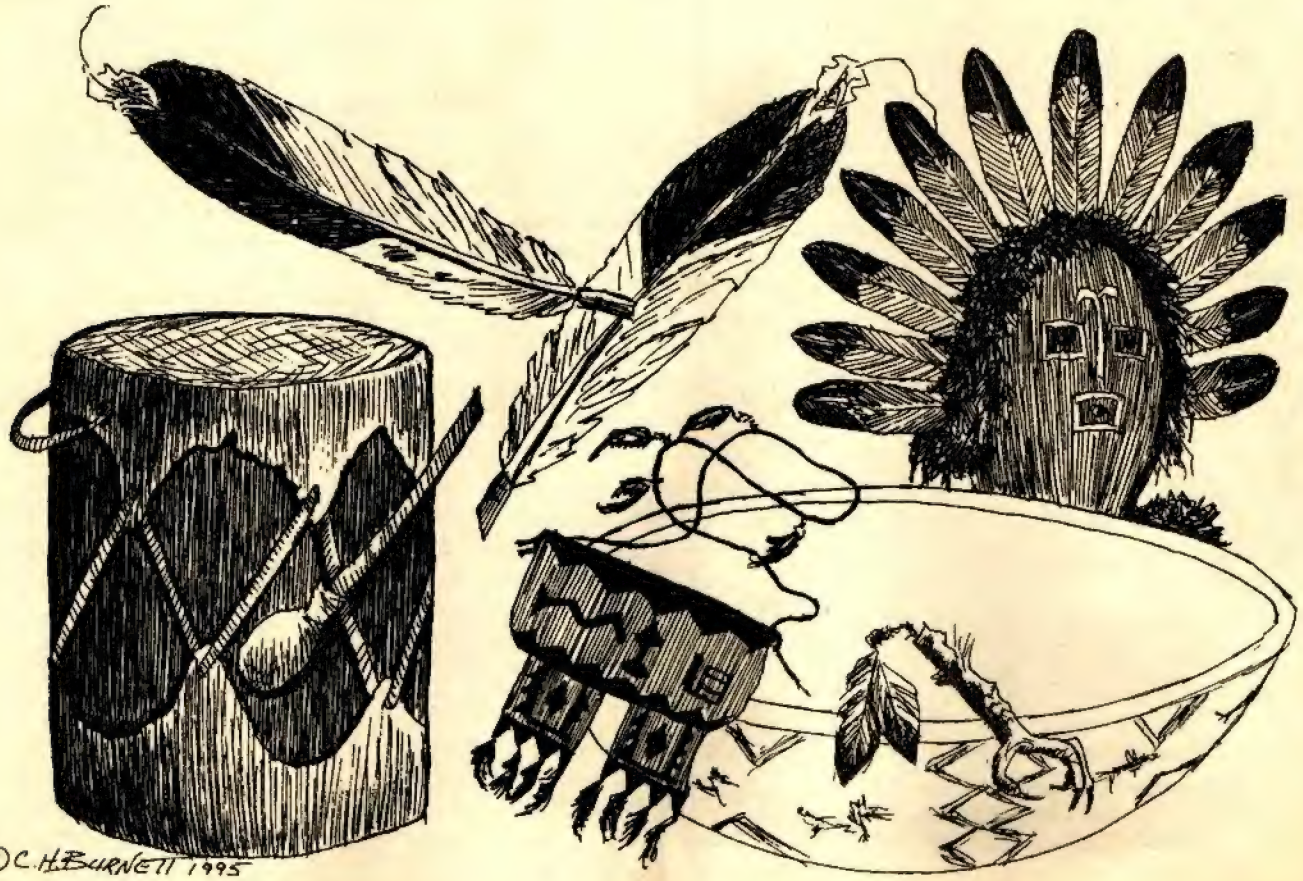
Every singer must learn Blessingway at skill level 12 or higher, as its prayers ensure the effectiveness of all Navajo ceremonies. Nearly every ceremony ends with a song from Blessingway; this helps counteract any errors.

Coyoteway

Combats problems caused by coyotes, wolves, and dogs.

The myths of coyoteway involve Coyote, the Trickster god. Angry Way/Coyoteway chants are used for curing rabies. Life Way/Coyoteway chants can cure disease or insanity. Coyoteway can also be used with Ghost Way rituals to combat witchcraft.

Used in conjunction with Witchery Way, Coyoteway can cause insanity or disease and may give the power of shapeshifting. See the Skinwalking spell under Blessings, Good Luck Songs, and Short Chants.



Enemyway

Used in preparation for war, or after battle with the enemy to dispel the influence of foreign (non-Navajo) ghosts.

Enemyway chants involve multiple singers. The last night features a public War Dance, known to whites as the Squaw Dance. Unmarried Navajo women select men to dance with; the men must pay for the privilege in small coins or some valuable item. Any man declining the girl's offer must pay to escape.

Used with Ghost Way rituals, Enemyway can Banish foreign ghosts. In conjunction with Witchery Way, it can Curse an enemy (see GURPS Magic p. 54). The full five-night chants have more lasting effects than the simple Curse or Banish spells.

Flintway

Heals internal injuries and restores consciousness and vitality.

Angry Way/Flintway chants can heal a Holy Person somehow injured by the one-sung-over, thereby removing the cause of anger.

Life Way/Flintway chants may have similar effects to any of the Healing spells (p. B162). See also the Come to Life spell, under Blessings, Good Luck Songs, and Short Chants.

Hand-tremblingway

Especially used to counteract the overpractice of the divination techniques of Hand-trembling or Stargazing (see Blessings, Good Luck Songs, and Short Chants).

Most Hand-tremblingway chants are short, lasting only a night or two. Hand-tremblingway often requires the singer to enter a trance state — a technique learned from the Apaches.

Peaceful Way/Hand-tremblingway chants have similar effects to Knowledge spells (p. B162-163). Angry Way/Hand-tremblingway chants may cure phobias or nervous disorders. Used with Life Way rituals, Hand-tremblingway chants may restore the use of crippled limbs, and cure paralysis or bad vision. Witchery Way/Hand-tremblingway chants can cause paralysis, blindness, or epilepsy, curable only by Ghost Way/Hand-tremblingway chants.

Mountainway

Powers affected are mountain birds and beasts, including bears, porcupines, weasels, squirrels, mountain sheep, and turkeys. If a Navajo kills or injures a bear (very powerful and evil), he must have an Angry Way/Mountainway or Ghost Way/Mountainway chant performed to appease the bear or drive out its ghost.

Mountainway chants involve multiple singers. The last night of a nine-night chant features a Fire Dance. Twelve dancers cover themselves in mud and Holy Medicine (see Navajo Medicine, below) and dance in the heat of a bonfire. They must burn the eagle feathers off the tips of three-foot long ceremonial sticks without getting burned. These dancers affect the chief singer's chant rolls as per Multiple Singers.

Five-day chants, without the public dance, may be performed in the frostless months. This is only a temporary cure; a nine-day chant must be performed the next winter to make it permanent.

Peaceful Way/Mountainway chants may grant a temporary form of the Animal Empathy advantage to the one-sung-over (GM's discretion as to how long it lasts). Angry Way/Mountainway chants may cure coughing, deafness, and other diseases thought caused by angered mountain beasts. Life Way/Mountainway chants can heal injuries caused by mountain animals.

Nightway

Involves the Yei (gods). Sometimes associated with owls, who act as spies.

The greatest of the Nightway sandpaintings, called "Many Yei," includes 56 figures of dancing gods and requires an extra-large medicine hogan. It's not always used, but adds +1 to the singer's Nightway roll.

A nine-night chant culminates in a public dance on the final night, with masked impersonators of the Yei. The dance requires five assisting singers, representing the Talking God and four Male Dancing Gods. While masked, they may neither cough nor speak, and must sing without error. Each rolls on his Nightway skill. Any critical failure immediately ruins the chant; every participant, including spectators, suffers the effects of a Curse unless another Nightway chant is successfully performed within nine days. Normal failures and successes modify the chief singer's roll as per Multiple Singers.

Peaceful Way/Nightway chants can bring rain, good crops, and good health for all participants. Nightway chants performed according to Angry Way can cure any head ailment or paralysis brought on by angry Yei.

Plumeway

Involves game animals, especially deer.

The plumeway myths concern hunting and the origins of agriculture. Peaceful Way/Plumeway chants can help ensure a good hunt. Angry Way/Plumeway chants are performed when game animals are scarce, or to cure rheumatism, thought to be caused by deer. Ghost Way rituals are rarely used with Plumeway, as the ghosts of game animals are not thought dangerous. Life Way/Plumeway chants can heal injuries suffered while hunting.

Red Antway

Involves ants, horned toads, and to a certain extent lightning and bear. Used to cure venomous insect and spider bites, sore throat, and fever.

Red Antway chants are usually performed with Angry Way or Life Way rituals. They can neutralize poison and keep creepy crawly things away from hogans.

Shootingway

Involves the powers of thunder and lightning, snakes, and arrows.

Peaceful Way/Shootingway chants can protect against lightning strikes, snake bites, and enemy arrows, with effects similar to the Bless spell or the Luck advantage. Angry Way/Shootingway chants are performed when injury or illness is attributed to one of the Twelve Lightnings or Big Snake. In case of accidental injury or snakebite, a Life Way/Shootingway chant works best. Witches may use Shootingway

songs and ceremonies to cause Pestilence (see GURPS Magic p. 65) or otherwise curse their victims; Ghost Way/Shooting-way is the surest way to combat such witchcraft.

Windway

Involves winds (especially whirlwinds), lightning, snakes, and cactus.

One ceremony of the windway chant, called "With-many-sandpaintings," involves up to twelve sandpaintings at the same time. Like the enormous "Many Yei" sandpainting of the Nightway chantway, this ceremony adds +1 to the singer's chantway roll. As it takes a great deal of preparation, the "With-many-sandpaintings" ceremony is often omitted.

Peaceful Way/Windway chants can bring rain. Angry Way/Windway chants may calm storms. Life Way/Windway chants can heal injuries or cure certain diseases.

Blessings, Good Luck Songs, and Short Chants

If a singer wishes more immediate results than a full chant can provide, he may perform an individual ceremony and hope the Holy People will cooperate. This is most often done to attract good luck, seek blessings or test the effectiveness of a particular Ritual Way/Chantway in a given situation. Success is determined as for a full chant, but at –5 to the singer's skill rolls—in addition to any penalties for low mana.

The following present the most common uses for short chants with possible results, fatigue costs, and time to perform. When improvising a short chant, the GM should assign fatigue costs and time to perform based on the desired effects of the chant. Longer chants should allow more powerful effects. Fatigue costs are incurred in the physical actions (dancing, singing, etc.) involved in the ritual to influence the Holy People rather than in powering the magic. As a general guideline, short chants cost 2 Fatigue for every 10 minutes of chanting. Ceremonies should take a minimum of 10 minutes.

These short chants cannot be learned as separate skills; the singer must know the prerequisite Ritual Way and Chantway used. As with longer chants, success is determined by two skill rolls for each chant.

Blessing

This Peaceful Way/Blessingway ceremony asks the Holy People for general protection and blessing. If successful, the one-sung-over (or the singer, if he sings for himself) will have his die rolls favorably modified by 1 point. This lasts until the one-sung-over critically fails a roll (or an enemy makes a critical success). The blessing turns the critical failure (or success) into a normal failure (or success by an enemy), and ends.

Each additional Blessing sought by the singer in a 24-hour period is at a cumulative –3 penalty. Failure of the Peaceful Way roll risks angering the Holy People.

Cost: 2.
Time to perform: 10 minutes.

Come to Life

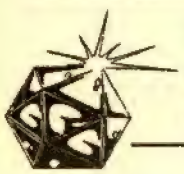
This very short Life Way/Flintway ceremony awakens an unconscious person. It does not restore any lost HT; anyone with 0 or negative hit points left must roll against HT each turn to avoid falling unconscious again.

On a critical success of either roll, the Come to Life ceremony may actually restore a dead person to life. The patient will not regain any lost HT, and will remain unconscious until recovering normally (see p. B129). Not even a critical success will restore anyone at –5 HT.

The Come to Life ceremony may be performed as many times as the singer wishes, without penalty other than Fatigue.

A full Life Way/Flintway or other healing chant must be performed to recover any lost HT.

Cost: 4.
Time to perform: 20 minutes.



GOLD RUSH GAMES
P.O. BOX 2531, ELK GROVE, CA 95759 USA
(916) 684-9443 Voice/Fax Internet: TGCEditor@aol.com

Member SGPA

Fine-tune your *Cyberpunk*® experience with *Night City Trax*, the official soundtrack for the *Cyberpunk*® roleplaying game. From Techno to Retro, Netrun to Aerodyne, these trax surf the soundwaves of the dark future! Produced on chrome tape with Dolby-B noise reduction. $9.95 + $1 S&H (Stock No. GRCS001)

Catch the industry's only quarterly newspaper! Each issue is packed with the latest industry news, convention info, general gaming articles, great product reviews, and more! Make the connection...
The Gamer's Connection!™

*Just $8 per year!**
*(U.S. subscription rate only)

Cyberpunk is a trademark of R. Talsorian Games, Inc. Used under license. Night City Trax copyright 1995 by Gold Rush Games. All rights reserved. Original music copyright 1995 by Erich Izdepski. All rights reserved. The Gamer's Connection is a trademark of Gold Rush Games.

Good Luck Song

Singing a song from a Peaceful Way/Blessingway chant may bring good luck.

If the ceremony is successful, the character gets lucky. This works like the Luck advantage (p. B21) — the one-sung-over (or the singer, if he sings for himself) may make up to three rolls for some one thing, then take the best result — but only once per Good Luck Song sung. Each additional Good Luck Song sung by a singer within a 24-hour period is at a cumulative –3 to the Peaceful Way roll. Failure risks angering the Holy People.

Duration: Until used.
Cost: 2.
Time to Cast: 10 minutes.

Hand-Trembling

This Peaceful Way/Hand-tremblingway ceremony attempts divination by involuntary movements of the hands. It is often used to determine the best combination of Ritual Way and Chantway for a specific chant.

The singer must concentrate for 10 minutes to enter a trance state. Any loud noise or physical contact will break his concentration unless he makes a Will–3 roll. If he is injured, the Will roll is penalized by the number of hits taken. If the singer's concentration is broken, he must begin again.

Once the singer is in a trance, the player must roll against both Peaceful Way and Hand-tremblingway skills to contact the Holy People. If successful, the singer's hands begin to tremble. On a critical failure of the Hand-trembling roll, the ceremony will seem successful. The singer develops hand-trembling sickness, however — his hands shake and tremble even after the trance ends. This must be treated with a Life Way/Hand-tremblingway chant.

If the ceremony is successful, the singer must interpret the tremblings with a second roll against his Hand-tremblingway skill. On a successful roll the GM may tell the player the most probable interpretation. This should be a cryptic phrase, which the player must then interpret. On a critical success, the answer will be more direct.

Cost: 4.

Time to Perform: 10 minutes concentration, plus 10 minutes in trance.

Skinwalking

This Witchery Way ceremony works as a Shapeshifting spell (see GURPS Magic, p. 22). The witch must previously perform a one-night Witchery Way chant, using an appropriate Chantway for the animal form desired. Navajo witches are said to use the following chantways: Coyoteway for wolf or coyote; Mountainway for bear; Nightway for owl. If the chant is successful, the witch may perform the Skinwalking spell anytime thereafter — once if the chant succeeded normally, or twice if the chant was critically successful.

To perform the Skinwalking ceremony, the witch must have a prepared animal skin of the same type as that requested in the chant. During the ceremony, he must be naked except for the skin (or feather cloak, for an owl). He rolls against Witchery Way and the appropriate Chantway, at –5 to his skill for the short chant and –5 for Earth's low mana. If successful, he becomes yenaldlooshi (he who trots on all fours with it) when he dons the skin.

A skinwalker's animal form is an extra-large member of the species with unnaturally glowing eyes. He retains his own intelligence but gains the physical attributes (and limitations) of the animal form.

The power of the ceremony is broken if the witch attempts any human speech; he cannot cast any spells or make any sounds other than an animal's without reverting to human form. If the witch is tricked into speaking while in animal form, he immediately becomes human again.

The witch may remain in animal form for as long as he chooses, but there are dangers. Each hour of skinwalking the yenaldlooshi must roll against IQ. A failed roll means the witch loses a point of IQ. Should the witch's IQ drop to 7, he is trapped in beast form unless successfully treated with a Ghost Way chant using the chantway originally performed in the Skinwalking chant. Lost IQ is regained when human form is reassumed.

Skinwalking Wolf: ST 12, DX 14, IQ may drop to 5; HT 15/14 hit points. Speed/Dodge: 10/8; PD/DR: 1/1; Damage: 1–1 cut; Reach: C; Size: 1; Weight: 180 lbs.

Skinwalking Coyote (same spell as Wolf, but different skin): ST 8; DX 14; IQ may drop to 6; HT 15/12 hit points; Speed/Dodge: 10/8; PD/DR: 1/1; Damage: 1–2 cut; Reach: C; Size: 1; Weight: 60 lbs.

Skinwalking Bear (Brown Bear's skin): ST 23; DX 13; IQ may drop to 5; HT 15/ 22 hit points; Speed/Dodge: 8/7; PD/DR: 1/1; Damage: 1+1 crushing; Reach: C; Size: 2; Weight: 800 lbs. Walking on all fours, it's a 2-hex animal. Standing on rear legs to fight, it occupies 1 hex. It can strike with claws for crushing damage, or bite for the same amount of cutting damage.

Skinwalking Owl: ST 5; DX 15; IQ may drop to 4; HT 13/5 hit points; Speed/Dodge: 18/9 (1/6 on ground); PD/DR: 0/0; Damage: 1–2 cut; Reach: C; Size: <1 (about 30 inches high); Weight: 12 lbs. The owl can fly nearly soundlessly, giving it Stealth 18.

Cost: 6.
Time to cast: 30 minutes.

Stargazing

A Peaceful Way/Big Starway ceremony for divination by the stars. Often used to find lost objects or determine the best singer for a particular chant.

The singer invokes the spirit of Big Star with songs from Big Starway. If successful, a particular star will change color, or seem suddenly brighter; or a shooting star may streak across the sky. Such a sign will point to an answer for the question asked.

On a critical success of the Big Starway roll, a star will expand until the singer sees nothing but the star, and a vision within its light; this vision must then be interpreted by the player. A critical failure results in blindness, which can only be cured with an Angry Way/Big Starway chant.

Cost: 4.
Time to Cast: 20 minutes.

Navajo Medicines

The following medicines are some of the magical recipes known to Navajo singers and witches. Ingredients are often difficult to procure; they must be gathered and prepared according to specific ceremonies. Although a medicine's magical properties are inherent in the ingredients, the proper combination of ritual and song must be applied to activate them.

Each recipe defaults at –4 to the prerequisite Ritual Way or Chantway the singer knows least. They are learned as Mental/Very Hard skills. Although both a Ritual Way and Chantway are required as prerequisites for each medicine, the singer rolls once against his skill in the specific

medicine during preparation. Skill rolls are at –5 due to Earth's low mana.

Preparing a potion or powder takes five hours in addition to the time necessary to gather the ingredients (GM's ruling). Most singers keep as many ingredients on hand as possible. A singer can make up to five doses at once.

In addition, singers can prepare medicines from herbs and substances found in the wild. These do not require as much ritual knowledge, and are included in the Physician/TL 1 skill (see pp. B56 and B128).

Corpse Poison

This awful powder is made by witches from specially prepared corpses (especially children) mixed with unwholesome plants and activated with evil songs. Corpses must be gathered in secret.

A witch administers corpse poison by dropping it on his sleeping victim, mixing it with food or tobacco, or blowing it into a victim's face with a furrowed stick. Armor offers no protection. The victim gets a roll against HT–2 to resist. Otherwise, the poison takes effect 10 minutes after inhaled or consumed.

The witch chooses the desired effects when preparing the poison. Possible effects include madness (the victim goes berserk, becomes catatonic or paranoid, or completely loses touch with reality); fainting (may be revived by a Come to Life spell, but must make a HT roll each day to avoid fainting again); lockjaw or a swollen and blackened tongue (victim cannot eat and begins to starve); or a wasting disease (victim loses 1 HT every other day and 1 Fatigue on the days between). Critical success allows more than one effect. Effects are permanent, until cured by a Ghost Way chant.

Prerequisite Ritual Way: Witchery Way.

Prerequisite Chantway: Enemyway.

Gall Medicine

Made from the gall of an animal (usually bear, eagle, mountain lion, or wolf) and other choice ingredients, this medicine acts as an immediate antidote to corpse poison. It must be eaten within 20 minutes of contact with the corpse poison. This will be difficult if the victim has fainted or has lockjaw.

When a singer prepares gall medicine, the GM rolls in secret to determine its effectiveness. The gall medicine will neutralize corpse poison unless the GM rolled a critical failure for the gall medicine's preparer, or if the witch made the corpse poison with a critical success.

Prerequisite Ritual Way: Ghost Way.

Prerequisite Chantway: Blessingway, Enemyway, or Mountainway.

Haste Medicine

Increases speed (Move and Dodge) by 50% (round down). A critical success on the preparation roll will double speed, effectively allowing two turns per game-turn.

One dose wears off in 10 minutes. Drinking multiple doses extends the duration by 10 minutes per dose. If a skinwalker drinks while in animal form, the effects will be based on the animal form's Speed.

Ingredients include noxious substances; the user must roll against HT (with a cumulative –2 for each dose taken) or suffer 2 hits of damage.

Prerequisite Ritual Way: Witchery Way.

Prerequisite Chantway: Shootingway or Windway.

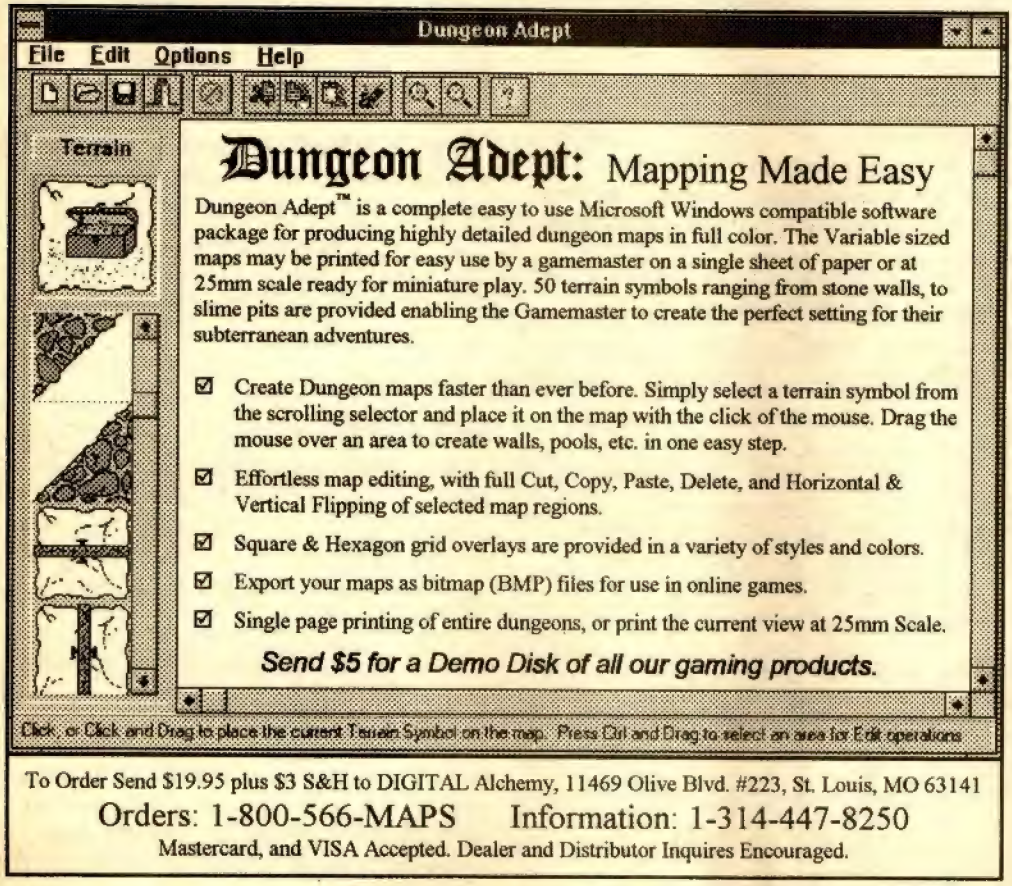
Holy Medicine

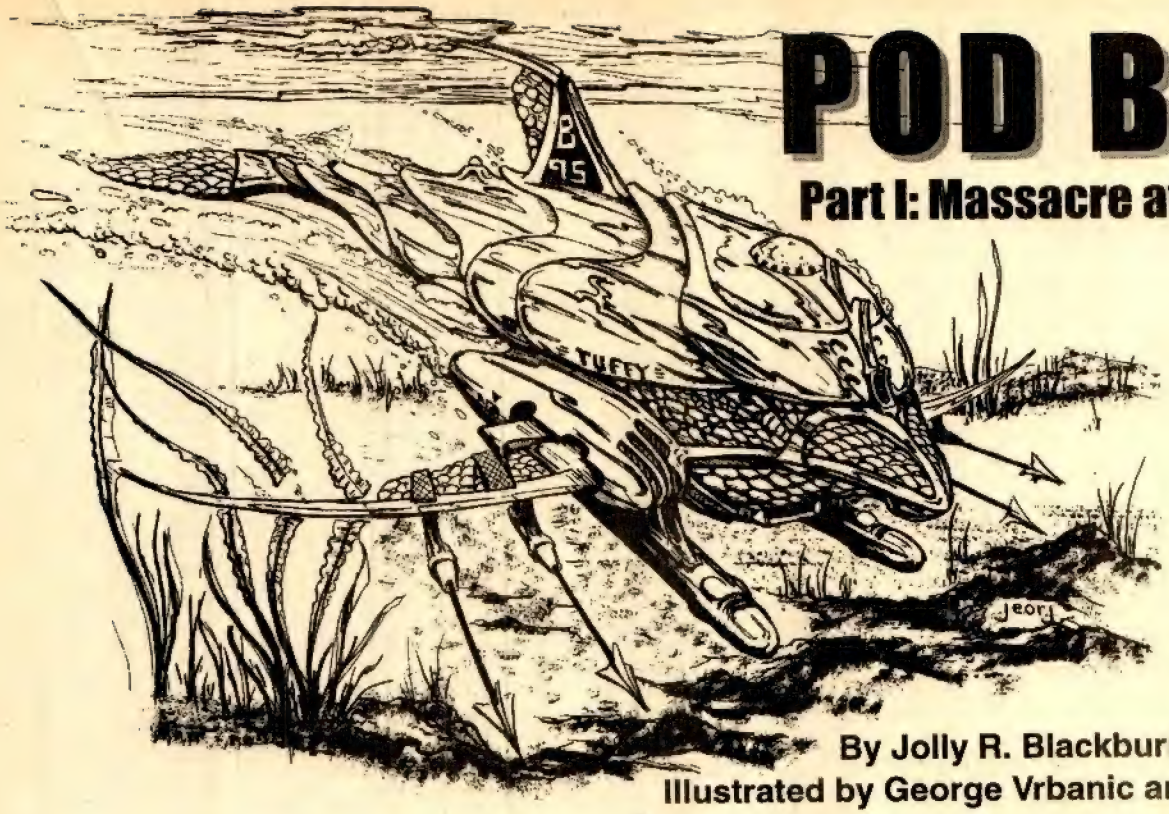
Holy medicines are ceremoniously administered during chants. Sample ingredients include parts of nearly every plant indigenous to the area.

When a singer prepares holy medicine for a chant, the GM rolls in secret. On a critical success, the singer's Ritual Way and Chantway rolls will be at +2 for the chant. On a failure, they will be at –2; a critical failure renders the chant ineffective.

Prerequisite Ritual Way: Any.

Prerequisite Chantway: Any. ❑





POD BLUE™

Part I: Massacre at Devon's Reef

By Jolly R. Blackburn © 1995
Illustrated by George Vrbanic and Lorelle Ahlstrom

"In a pinch, I'd trust a dolphin over any man. Yep, if it were a win or lose situation, I'd want a dolphin as my siderunner."

Anonymous CaLeague Naval officer from the "Cartel Pacifica Wars"

❖❖❖

Somewhere along Devon's Reef

The tranquility of Devon's Reef was suddenly shattered as a pair of errant homing torpedoes slammed into an outcropping of coral. The water foamed violently from the blast as sixteen dolphins, clad in tactical armor[1] and accompanied by eight Siderunner fast attack subs bolted through the turbulence.

The group moved in tight formation, skimming low and hugging the reef in their attempt to evade their pursuers. They were all that remained of Pod Blue, pride of the CaLeague[2] Navy.

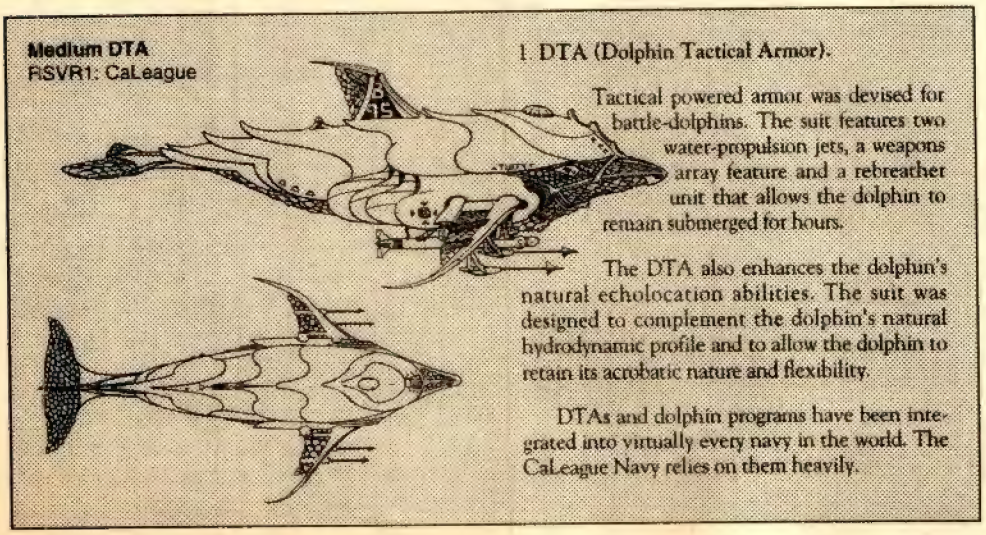
Captain Jeb Grayson, in the lead Siderunner, cursed under his breath as his small craft shuddered violently. Several fragments of shattered coral had lodged into the water-intake of his portside water-jet. The engine howled and whined in complaint, then suddenly locked up.

The wounded Siderunner's speed began to rapidly drop off. Jeb frantically punched the starboard jet to the limits of its capacity. Even so, the small craft continued to lose speed and fall back in the pod.

"Hold on Gunny!" he barked at his navigator, "We're about to go solo."

"Well you'd better do something fast, sir! We've got major sonar-action back here - they're gaining on us."

Gunny gazed out the cockpit canopy from his rearward facing position toward the dark shadows moving swiftly toward them.



1. DTA (Dolphin Tactical Armor).

Tactical powered armor was devised for battle-dolphins. The suit features two water-propulsion jets, a weapons array feature and a rebreather unit that allows the dolphin to remain submerged for hours.

The DTA also enhances the dolphin's natural echolocation abilities. The suit was designed to complement the dolphin's natural hydrodynamic profile and to allow the dolphin to retain its acrobatic nature and flexibility.

DTAs and dolphin programs have been integrated into virtually every navy in the world. The CaLeague Navy relies on them heavily.

2. CaLeague (California League of City States)

CaLeague was founded in 1867 when the state of California successfully succeeded from the Union which had its hands full with the Confederacy. Originally called simply "California League," the powerful nation is now comprised of coastal cities along the Pacific coast and several dozen undersea colonies.

Jeb cursed as he began to flip a series of toggle switches, shutting down systems to conserve power.

His voice was rife with panic as he screamed into his helmet radio, "Listen up folks! This is as far as our ticket takes us! Gunny and I will try to buy you some time. Lieutenant Shuman, you're in charge of Pod Blue now. Get the hell out of here. Make radio contact with the Locker as soon as you can and report the situation."

The clatter of dolphin tactical whistle[3] filled his headset in reply.

<Negative - Negative. We're siderunners - stay with you.>

Lt. Shuman's voice joined in, "They're right, sir- this pod doesn't leave its own behind. Lay low while we lead these goons away you. We should be able to buy you enough time to limp to Folsom's Trench and take cover."

Jeb slammed his fists on his instrument panel. "Dammit, Lieutenant - You're to leave us behind! There will be no negotiating on this - there's NO time. We'll hold them as long as we can - but you are not, I repeat, NOT to wait for us."

The radio was silent for several seconds before a reluctant Shuman responded with, "Aye, sir. Understood."

Jeb banked the Siderunner away from the pod and dropped into a deep, narrow fissure in the reef. He glanced over his shoulder just in time to see his comrades disappearing into the shadows.

"Good luck boys. Keep your feet dry."

"Good...good luck sir. Shuman out."

Jeb brought the Siderunner down low into the fissure, almost making contact with the jagged reef as he struggled with the controls. He was still in a state of near-shock. A routine roving patrol - that was all it was supposed to be. Instead he had ended up losing 75% of his command and fighting for his life.

"Gunny, you matched those sonar signatures yet? What are we up against?"

"Well sir, looks like we've got a pair of El Tigre class killer-subs snapping at our tail. There's a lot of sonar clutter about four clicks back. Someone's doing a fine job of keeping us blind."

"Bad luck getting caught with our pants down like that. There'll be hell to pay. We've got to slow them down and give our boys a chance to slip away."

"There will be no negotiating on this - there's NO time. We'll hold them as long as we can - but you are not, I repeat, NOT to wait for us."

"Aye sir," answered Gunny, "We still have a pair of factor-fives. Armed and ready."

"Okay, hang on! We're gonna make some noise. We've got to convince those Tigres to give up their chase and come after us. Give me..."

Sir?" Gunny interrupted. The strain in his voice told Jeb there was trouble. "We've got a tag-along."

Glancing down at his echolocation monitor Grayson was surprised to see a small green blip moving up behind them. The computer identified it as a dolphin in tactical armor.

"Dammit!" he roared, "It's Percival! Get rid of him, Gunny."

"It's not going to be easy sir. He's a stubborn son of a..."

"Just do it gawd dammit!!"

Percival quickly gained on the wounded craft and moved up over the Siderunner's canopy. The dolphin appeared to hover over Gunny's rear-facing position as the pair jetted down the narrow fissure.

Gunny raised his hand to the glass, just inches from Percival's beak.

"Percival, ol' boy! You've got to listen to me. Rejoin the pod - Go - NOW!"

<Neg-aaaa-teeeve!> the dolphin whined.

"They don't give out ribbons to dead dolphins. Rejoin the pod immediately - that's an order."

<Neg-aaaaa-teeve!>

Gunny cursed the dolphin's loyalty. Percival had served by his side for nearly two years. The bond between diver and the neo-pacific bottlenose was a strong one.

The Genetic-engineers had managed to do miracles with the DNA of dolphins. Increase their intelligence, teach them a real language, make them stronger and larger. They'd even managed to alter the basic behavior of dolphins to make them suitable for military applications. But try as they may, they were never able to make dolphins fully reliable.

They were more likely to obey the spirit of an order rather than the letter. And when put in a situation where they had to choose between loyalty to a member of their own pod or orders, they usually chose loyalty. It was something Gunny had been grateful for over the years. But at the moment it was pissing him off.

"Sir?" Gunny pleaded with his commander, "He's determined to stay with us. I know him - he's not going to back down."

Grayson shook his head and decided to yield to the dolphin. There wasn't enough time to argue.

"All right tin-dolphin!" he cried, "Let's buy our boys some time. Take the point - we'll follow. Let's turn about and out flank our unwelcome guests."

Percival overtook the small craft at full speed. The dolphin had already taken damage to his armor from a near hit by a hostile torpedo. As he passed the Siderunner, Grayson could see an inky cloud of lubricating oil trailing Percival's water-jets.

The seasoned pilot jettisoned the belly-mounted weapon arrays of the Siderunner to reduce drag and dipped down into Percival's wake to gain a speed advantage.

---

3. Dolphin Tactical Whistle.

Tactical Whistle is an artificial language devised by the CaLeague Navy. For years man had attempted to teach human speech to the Dolphin. While the Dolphin quickly learned to comprehend human speech, they were unable to articulate or speak it, lacking the prerequisite lips. So a language was devised that both man and dolphin could speak and hear. Dolphin Tactical Whistle utilizes a phonetic alphabet of sixteen phonemes.

DOMINIA™ ON EARTH

THIS IS YOUR CHANCE TO PARTICIPATE IN SOME OF THE MOST INTENSE COMPETITION CANADA HAS EVER SEEN!

The Duelists' Convocation and the Canadian Cards and Comics Spectacular present an open tournament to select the Canadian World Championship Team!

We'll fly four winners to the **Magic: The Gathering**™ World Championship Invitational later this year to represent Canada against other international champions.

FOR MORE INFORMATION CONTACT:

Greater Lakes Hobby Conventions
513 Younge St., Toronto, Ontario, Canada M4Y 1Y3
Phone (416) 944-3016
or
Duelists' Convocation, Wizards of the Coast
P.O. Box 707, Renton, WA USA 98057-0707
Phone (206) 226-6500

Wizards OF THE COAST

Wizards of the Coast, Inc. P.O. Box 707, Renton, WA 98057-0707 Customer Service: (206) 624-0933
Magic: The Gathering, Deckmaster, Dominia, and Duelists' Convocation are trademarks of Wizards of the Coast, Inc. Wizards of the Coast is a registered trademark of Wizards of the Coast, Inc.

The dolphin banked upward out of the fissure and swiftly angled back toward the enemy ships. Grayson tried his best to stay with him, but found the Siderunner's controls to be sluggish with just one engine.

Eventually, he caught up with the dolphin and the pair moved up a gentle rise in the reef. Just as they reached the crest of the ridge, both dolphin and Siderunner were buffeted by turbulence. Gunny's echolocation screen immediately exploded with activity.

The navigator looked down to find a tangle of multi-colored blips dancing on the screen just ahead of their position. Again, the Siderunner was buffeted from the shock wave of an exploding ship.

"Oh Lord...my gawd..." Gunny's eyes widened in horror as the tact-computer identified the signatures and began to feed out the data.

"Sir, its the pod - it's our boys! There's some heavy toe-to-toe going on. Not much left..."

Grayson gritted his teeth at the report. "What are we facing? Give me an assessment."

"Oh Christ - Shuman, Ward, Freedman - they're all gone. It's a bloodbath..."

"Dammit Gunny! An assessment - you're my eyes, tell me what you're seeing!"

Gunny ran his fingers across a pad and punched up the proper charts. He moaned and closed his eyes.

"It's bad sir - a pair of El Tigres, a Conquistador class sub and a half dozen close assault craft. The water's thick with guppies[4] and anti-measures too. They're taking a hell of a beating..."

Grayson tried to urge his Siderunner to go faster - pushing the remaining engine until it threatened to fail.

"Go to targeting, Gunny! Pick our best chance for a kill and lock those factor-fives on it." Grayson reached up to wipe the sweat from his eyes and noticed his hands were trembling.

"It's...it's too late sir." reported Gunny. "The pod's gone...all destroyed. Everyone..."

There was several long moments of silence before Grayson backed off on the over-strained engine.

"What are you doing sir?" asked Gunny, "I've got a lock...I got a god damn lock!"

"We're pulling out," replied Grayson. "It's up to us now - we've got to warn Neptune's Forge[5] - tell them what happened."

"But...but sir, we've got to get those bastards. Let's at least take a shot at them."

"Negative, Lieutenant! Our first priority is survival. We've got to sound the alarm."

Grayson banked the Siderunner around and set it on a direct course for Folsom's Trench. He looked out the portside canopy to find Percival pacing the Siderunner.

"Percival, you've got to leave us behind. Head for the Locker at top speed. That's an order."

There was no response. Percival swung in closer to the Siderunner as if to punctuate his determination to escort his comrades.

"Damn it, Percival!" Grayson screamed, "You've got to get out of here! Report back to Neptune's Forge[5]. You can't wait for us. *Go!*"

"Listen to him, boy!" Gunny joined in, "If we don't warn the others many more will die. You can stop it. You've got to establish radio contact with the Locker."

For a moment, Percival hesitated - torn between remaining with his siderunners and following orders. Finally, the dolphin kicked in his jets to full speed and disappeared into the blue shadows.

"The trench is about a klick away, Gunny! Keep your eyes..."

---

4. Guppies (Guppy)

Slang for a torpedo that has been fired and is en route to a target. A homing torpedo which has overshot or missed its target will frequently swing around to reacquire the target if it still has fuel remaining.

5. Neptune's Forge (aka "The Locker")

Neptune's Forge is CaLeague's primary Deep Sea Defense installation charged with securing the borders with CaLeague's bitter enemy, the Cartel Pacifica.

The cabin of the Siderunner was suddenly filled with the klaxon warning of an imminent hit.

"Jesus!" cried Gunny, "Sir, the El Tigres! They're coming for us. We got two...no, *four* homers coming right at us."

Grayson immediately dropped a pair of noise makers and banked the Siderunner hard toward the left. He heard the hiss of a pair of homing torpedoes slice through the water as he rolled the Siderunner belly up.

"That was close!" Grayson bellowed. "What's the status on those guppies? Do you have them?"

Gunny was juggling a half-dozen tasks at the same time - working anti-measures, tracking the enemy ships and searching the sonar-net for other hazards in the area.

There was a slight tremor from a distant explosion. "Two have detonated against the reef sir. The other two have reacquired us and are swinging around."

Grayson was just about to drop another pair of noise makers when his instrument panel exploded in a shower of sparks.

The Siderunner was shaken violently as it was thrown against the coral reef scraping along for several meters. Grayson fought the controls, attempting to pull the ship up.

The impact caused Gunny to bang his head on his console, cracking the faceplate on his helmet. A trickle of blood began to stream down his forehead and into his eyes. He quickly removed his helmet and wiped the blood away and tried to focus on the echolocation monitor.

"A second volley - Sir there's a second volley!! Evade - EVADE!!!"

"Oh for the love of God..." Grayson struggled with the sluggish controls to form some semblance of an evasive maneuver but he knew the fight was over.

The Siderunner took a direct hit. The water foamed with leaking oil and evacuating gases as the ship rolled onto it's back and scraped to a halt. It settled heavily against a knob of coral.

Both pilot and navigator, hanging upside down, struggled at their retaining straps as the cabin of the ship began to flood rapidly. The rising water accumulated

Taking Pre-orders for Anarchy Now!
Toll Free:
1-800-9-TRUGAME
8784263
Dealers Welcome!
Fax: 717-735-8457
P.O. Box 76, Nanticoke, PA 18634-0076
Philippines
Distribution Center
Lourdes D' Ngo
11 - 9 - C Samson Road
Kalookan City
1400 Philippine
Voice: 011-632-362-3273
Chaos Lords
WHOLESALERS TO THE GAMING INDUSTRY
Complete Wholesale Supplier of
Collectible Trading Card Games!
DESTINI PRODUCTIONS INC. IS PROUD TO PRESENT
THE FLIGHTS OF FANTASY EXPANSION SET
ANARCHY™
Anarchy
ANARCHY™
Enhancement Card Set For
FLIGHTS OF FANTASY®
Feature Artist
• Ed Beard Jr.
Special Guest Artists:
• Ron Rousselle II
• Ralph Pecchia Jr.
• Paul "Prof" Herbert
Limited Edition Enhance
Coming in late June
Destini Productions Inc. Flights of Fantasy™, Anarchy™ Copyright Ed Beard Jr. 1994/95

quickly in the dome of the canopy forcing each man to pull his chin into his chest to keep his face out of the water.

Grayson managed to sealthe faceplate of his helmet and activate the small reserve air supply in his suit. He strained his eyes in the murky water to read the oxygen gauge on the instrument panel. Apparently, the impact of the torpedo had ruptured the Siderunner's oxygen tanks - the needle read empty.

Grayson stared at the needle and began to hyperventilate at the implications. He would not be able to patch his suit into the ship's oxygen reserves. At best he had twenty minutes of air.

Gunny had considerably less time to ponder his fate. His smashed helmet was unservicable. He had managed to free himself from his seat and find a small shrinking air pocket under his instrument panel. As the water rose higher up his chin, he was forced to take one last breath and hold it as the pocket vanished. His lungs slowly began to burn. As panic swept over him he resorted to hammering on the cockpit canopy with his fists.

Grayson, separated only by a firewall, could hear the dull thuds clearly. The commander strained at the escape latch on the canopy with all his strength but the Siderunner's weight had it pinned fast against the coral reef. The noises from Gunny's panicked death throes was suddenly replaced by a dreadful silence.

Grayson removed his sidearm from its holster and used it as a hammer against the escape latch. He tensed a moment later as the deep drone of a large sub reverberated throughout the water. Through the canopy he could see the long shadow of a battlesub passing slowly over the Siderunner.

He held his breath as the unseen sub paused for several long minutes directly over the Siderunner before moving on. He waited for several minutes before returning to his struggle with the escape-latch.

Again a shadow moved outside of the canopy causing Grayson to pause. He pressed his face to the canopy, straining to see. A sudden blur of movement inches away caused him to quickly pull away.

The familiar face of Percival suddenly appeared outside the canopy. Relieved, Grayson placed his hand against the canopy as the dolphin gazed at him helplessly.

Grayson noticed the dolphin had jettisoned his tactical-armor - no doubt to evade enemy sonar, or perhaps a homing torpedo. A long deep gash along the dolphin's abdomen was staining the water with a bright pink billowing cloud of blood.

The dolphin pressed his beak under the canopy and pushed against the Siderunner. The ship barely rocked - enough to tell Grayson that further attempts would be futile. The dolphin persisted. He swam around the ship several times slowly trying to work out a solution.

Once again he pressed his beak under the ship and attempted to roll it over.

Grayson tried to wave the dolphin away. When the dolphin refused to go, Grayson formed a fist and began to rap a message on the canopy.

< Go! No Good here! Go!>

Percival shook his head back and forth.

<Neg-aaaa-teeve! Help you!>

Grayson tried again. <Order you - GO! Now!>

The exchange continued for nearly twenty minutes. Percival continued his effort to roll the Siderunner off of its canopy - pausing from time to time to shoot to the surface for air, and then returning to his task. All the while, Grayson begged him to go.

Finally, as Grayson's air began to run out, he frantically pounded at the canopy with the butt of his service pistol. The blast-resistant glass plating was unaffected. Percival let out a shrill cry as he watched the struggle, separated by mere inches from his commander.

As Grayson began to lose consciousness he reached for the canopy to rap out one last message.

< Go...tell them....>

For several long minutes, the dolphin watched the motionless body of his commander. Finally, as the long shadows of dusk began to filter down onto the reef, the dolphin turned toward the north and began his long journey back to Neptune's Forge.

CaLeague Naval Facility: Level VI New Sacramento

Corporal Landess scratched his head shoving his duty cap to the back of his head. He stared in silence at the contorted heap of metal before him — the result of his latest mishap. Why did these things always happen on his watch?

Private Dunley stepped up behind him and whistled. "Gawd a mighty, look at that! What a mess!"

"Shut up!" snapped Landess. He was thinking— thinking of a way to blame this on someone else. He'd worked too hard to earn his stripes to lose them a third time. What timing! Next month he was eligible to get his sergeant stripes back.

"I told you!" Dunley reminded him, "I told you, you shouldn't have screwed with that loader! They don't require a Class IV license for nothing, ya know."

"I said shut up! I gotta think this through."

Landess closed his eyes for a moment and slowly opened them again but the heap was still there. He'd pulled a lot of stunts during his eight years of enlistment in the CaLeague Navy. Things seemed to have gotten worse since he was reassigned to the *Dolphin Tactical Facility* in New Sacramento. He seemed to tumble from one incident to the next. His current situation was one for the record books.

Was it his fault things tended to get terminally boring on night watch? Especially in the subterranean research levels where the enemy was only imaginary. The only thing a guard had too look forward to on his watch was his twenty minute relief for lunch and the steady hum of the defense generators filling the corridors.

Sometimes he would go down to the holding tanks and taunt the dolphins. He stopped that practice, however, when he learned that some of them outranked him and were fully capable of reporting his actions.

Occasionally a security-bot or maintenance borg would wander by, just begging to be tripped with a carefully rigged strand of wire about ankle high, but even that had become boring.

The boys-in-charge, on duty upstairs rarely bothered to come down and inspect the guards, even though the SOP required that they do so at least once per night.

For years the guards on *'Drudgery Watch'* had realized that they served no useful purpose. They were only numbers on someone's roster to fulfill a guard quota. So the guards simply went through the motion of punching in and trying to find some entertaining way to make it through their shift. Sometimes they would congregate in a corridor and play a few games of jackball, roll dice or play cards.

One enterprising guard had discovered a wiring conduit with enough room to put in a cot where guards, for a small fee, could sleep out their shift in comfort. The secret room became so popular that a waiting list was drawn up. Later that same guard added a still and even managed to tap into the coolant lines of the Morgue and make a small refrigerator where food and beverages could be stashed. Unfortunately the Brass discovered the hiding place when the still exploded and took out several thousand lines of wiring and tubing. The boys-in-charge cracked down for several months after that incident and the guards quickly found their military bearing again.

But it was only a matter of time before the higher-ups tired of checking on the Drudgery Watch and eventually things returned to normal - which, of course, meant things were screwed up again.

One of the favorite pastimes for a guard on the watch was to fool around with the various pieces of hi-tech equipment the labcoats were working on in research. It wasn't necessarily smart but it was damn fun. That's how Landess lost his stripes the first time. After discovering a laser rifle in a locked storage cabinet he took it in a corridor and fired it at an access panel on the far end.

He just wanted to see if the much-touted weapon could punch a hole through the metal panel at twenty yards. The result was a staggering hole in the wall large enough for a man to walk through. He was promptly busted for his handy work despite the fact that he stubbornly insisted upon his innocence. Unfortunately, some damn security-bot had vid-cammed the whole incident.

The experience wised him up for a time and he vowed not to mess around in the research labs again. Standing there now, looking at the broken form at his feet, he wished he had kept that promise.

For weeks the labcoats had been working on a new armament loader for the Dolphin Tactical Pods. It looked simple enough - a few foot pedals, a joystick. Night after night he would climb all over the loader with Private Dunley and the two would speculate what all the various switches and buttons were for.

Finally, one night, the temptation became too great. Before he even knew what he was doing, Landess found himself at the controls of the loader barreling down the corridors at impressive speeds. He was amazed at how quickly he got the hang of controlling the vehicle and its mechanical arms. He was so proud, in fact, he decided to show the other guards and was soon tooling up and down the corridors whipping past the other guard posts.

Landess thought it was hilariously funny to see the guards spin around with their startled faces as he zoomed by with a big grin and a friendly wave. Perhaps he should have stopped his game at that point. He would have had his fun and no harm would have been done.

Unfortunately, he had decided it would be great sport to chase Private Dunley. So

he spun the loader around and headed back to Dunley's post at full speed. Dunley saw the loader coming and began laughing at the sight of his supervisor at the wheel. His chuckle quickly turned to a panicked scream as he realized Landess wasn't going to stop. Dropping his weapon the young private fled down the corridor with the loader hot on his heels.

Landess was just about to give up the chase when it happened.... A security-bot, innocently making his rounds came around a corner directly into Landess' path. Landess tried to stop the loader but slammed on the accelerator by mistake. There was a horrible thud followed by the sound of grinding metal and a shower of sparks.

The loader made quick work of the bot. A security bot! Landess was looking at 500,000 credits of machinery sticking out in a tangled mass from under the loader.

After several minutes of quiet consideration, he decided there was only one course of action to take. Denial!

Sure it hadn't worked before - but then again the security-bot hadn't gotten it on film. Landess' defense was simple: he hadn't seen anything and he didn't know anything. Dunley's silence could be bought - privates were cheap. The only question was what to do with the remains of the security-bot?

"Damn, Landess," quipped Dunley, "The Major is going to string you up. Hell, I bet you get brig time for this one. Remember when Fulton Durray programmed those two maintenance bots to duke it out? He got four years for..."

"Shut up, Dunley!"

Landess was just about to climb into the loader to back it off of the security-bot when something caught his eye on the opposite wall of the corridor - a metal door labeled "Garbage Chute" in bright red letters.

He smiled and jumped into the loader. A few moments later after fumbling with the controls he managed to grapple the bot into the loader's arms and guide the vehicle toward the garbage chute.

"Hey! Corporal!" yelled Dunley, "You can't..."

There was a whoosh followed by the muffled sound of clanging metal. Dunley looked down at the private and smiled. "You were saying?"

Neptune's Forge "The Locker" CaLeague Deep Sea Defense Base

Major Jake Foresy rapped three times on the conference room door. He bit at the stem of his mahogany pipe as he readjusted the stack of files under his right arm.

"Door's open!" came a stern reply.

Foresy opened the door to find a disheveled Admiral Wright sitting alone at the head of a long oak table. The array of crumpled notes and empty coffee cups told him the Admiral had spent the entire night going over his notes.

"Thanks for seeing me prior to the conference sir. I thought I'd better show these to you first. -In private."

Foresy took a seat near the Admiral and set several folders bearing the official *CaLeague Naval Seal* before his commander. He watched Admiral Wright open the top dossier and braced himself for the reaction. The Admiral flipped through the reports slowly, pausing from time to time to shake his head.

"This is my ass - you know that?" he snapped. "God Damn - if this doesn't mean *my ass!*"

"I doubt if you'll be alone, sir; I'm sure the Council will clean house down here when they get wind of this."

Admiral Wright paused on a feeder-report and flipped through it anxiously.

"Look at these god damn figures! Twenty-seven dolphins in full DTA; Seventeen elite diver squads; sixteen fully armed Siderunners... Christ, I can't read any more. You're telling me we've lost Pod Blue?"

The Admiral pushed the files back to Foresy and leaned back in his chair. "Dammit, Jake, you promised me this wouldn't happen. I put my ass so far out on the limb on this one..."

He rubbed his forehead with the palms of both hands, as if he were trying to wring away the anguish. "I gambled with these men's lives and I lost. How are we... how am *I* going to explain this? For god's sake - has anyone reported back yet? Anyone at all?"

"*Sea-Intel*[6] has been monitoring all frequencies sir - so far nothing. I've stepped up the coastal patrols. Sea-Intel has fed a false report of an ore-tug going down in Sector 12. If any survivors pop up, Sea Rescue should pick them up."

Admiral Wright stood to his feet and began to pace the room. "And there's been no official word from the Cartel Pacifica[7] on the matter?"

"Nothing, sir!"

"That's strange, very strange. If they stumbled upon one of our roving pods violating their border they'd have every right to dispatch them. Why aren't they making a stink over this?"

"I'm not sure sir - but I have a theory."

Admiral Wright turned to face Forsey. "Well? I'd like to hear it."

"Pod Blue was scheduled to rendezvous with *CLS Los Angeles* yesterday afternoon near Folsom Trench. That's a hundred clicks from their last reported position just south of the Cartel border."

"What's your point, Major?"

"Well sir - we're assuming Pod Blue ran into trouble in Cartel waters. What if?

---

6. SeaIntel

SeaIntel is a secret service branch maintained by the CaLeague Council. It falls outside the jurisdiction of the military, answering only to the council. SeaIntel is charged with monitoring domestic and international affairs, gathering intelligence and keeping a close eye on potential threats.

7. Cartel Pacifica

The Cartel Pacifica is CaLeague's southern neighbor and their greatest enemy. Memories of the bitterly fought "Cartel Wars" are still fresh on both sides.

The Cartel holds much of what is left of South America and the undersea colonies of the South Pacific. They have an agressive policy of expansion and are set on assimulating CaLeague and its territories into their fold.

What if *they* stumbled across a Cartel contingent on their way to meet the *Los Angeles* in friendly waters?"

"Friendly waters? Are you suggesting we have a Cartel element sailing loose in our waters? My god, they took out an entire tactical pod. We're talking a lot of firepower."

"But it would explain why the Cartel aren't saying anything. Hell, if they managed to destroy Pod Blue in their own waters... I'm sure we would have heard about it. They would have certainly declared war."

Admiral Wright returned to his seat and leaned back. He retrieved a cigar from his coat pocket and lit it as he considered the Major's words.

He took a deep draw from the cigar and nodded his head.

"God damn, I think you may be right. And if you are, we're in a world of hurt. How in the hell could they slip past Sea-Sentinel[8]?"

"I asked the boys at Sea-Intel that same question sir. We may have to bite the big one on this. Apparently Sea-Sentinel has switched from monitoring the sonar-net to jamming it when a tactical pod is operating along the border. It helps mask their presence to enemy sonar."

"You've got to be kidding. You're telling me that this mystery fleet slipped undetected into our waters while *we* were jamming the sonar-net to cloak our boys heading into their waters?"

"That's the way I see it sir."

The Admiral shook his head. "So we've got a enemy fleet of unknown size and composition on the prowl and not a god damn idea what they're up to."

There was a knock at the door. Admiral Wright looked at his watch and cursed. "We've run out of time, Jake. We'll continue this conversation during the conference."

Within minutes a dozen uniformed CaLeague Naval officers had assembled around the conference table. All eyes were on the petite female Ensign Newers who was busy at the Tac-Operations console.

"Are you suggesting we have a Cartel element sailing loose in our waters? My god, they took out an entire tactical pod. We're talking a lot of firepower."

"Ensign Newers, pull up Sector 12," asked Admiral Wright.

The curt, young officer danced her fingers across a small keypad. A pale blue arch of light rose up from the conference table as a holographic map suddenly appeared, hanging in midair. A maze of green lines of varying intensity defined the ridgelines of the undersea reefs in the sector. Red pulsating blips revealed the locations of friendly ships. If there were any unidentified ships in the area, they would have appeared as blue blips.

Admiral Wright chomped at the cigar in the corner of his mouth as he studied the map. He raised a small laser-pointer between two fingers and pointed at one of the red blips. He double clicked it and a holographic chart popped up on the map.

[CaLeague Battlesub Forrestor. Orders: Proceed to New Sacramento for crew-changeover.]

He growled and clicked on another blip.

[CaLeague Miner Tug Trenton. Orders: routine shuttle duties.]

"Ensign," the Admiral begged, "Is there anyway for this damn thing to tell *me* what I'm looking for."

Ensign Newers smiled at the question. "Sir, the R50 is fully capable of speech-analysis. All you have to do is phrase a question and it will..."

"Don't tell me, Ensign, *show me!*" The Admiral hated computers - he always had.

"Computer: remove all location beacons except those of Dolphin Tactical Pods."

The map instantly disappeared and reappeared in a different configuration. All the blips were gone except for two red dots on the southern edge of the sector.

"Uh huh - you see?" said Admiral Wright pointing at the map with his pipe. "That's what I want to see. Identify those bastards."

The Ensign clicked on the blips.

[Pod Gray: Orders: Search and Rescue operations.]

[Pod Magenta: Orders: Search and Rescue operations.]

The Ensign looked over to the Commander. "The pods you deployed this morning, sir."

"I know what the hell they are, Ensign. Just tell me where in the hell Pod Blue is. Can you do that?"

He looked at his watch and cursed. "God damn it - I've got a meeting with the Chiefs of Staff in twenty minutes. I have to explain how I lost an entire DTP without a trace."

He turned to Major Forsey. "Major, you're in charge. No one leaves this room until we have some answers. Find that ghost-fleet of yours and find it fast! I'm going to order a state-of-war alert for the Navy but I'm going to need more than theories to back me up."

"You'll have it, sir."

The Dumps: Somewhere near the Grand Shoals

Dexter slid down a steep muddy bank into a mound of rubbish, cursing in pain as a sharp tendril of blast-damaged metal cut into his hamstring. He hated his daily outing to the *Grand Shoals*[9]. It wasn't exactly the best use of his hard-earned skills.

8. Sea-Sentinel

Sea-Sentinel is a defense system just recently put in place by the CaLeague along its southern undersea borders. A series of sonar listening stations stretching across 500 miles of ocean bottomland are able to detect and track the movement of all watercraft in the region.

Besides monitoring the sonar-net, Sea-Sentinel is also able to generate 'sonar-clutter'. This creates a cloaking effect which hampers the enemy's ability to track the movement of CaLeague ships in and around the border regions.

Unfortunately, the stepped-up presence of *CaLeague Patrol* ships along the coast had made his chosen profession extremely dangerous. In the old days, a thief caught in the act could expect a good beating and or at worse, a little time in a labor camp. Certainly he didn't have to worry about losing his life.

Lately, however, General Underhill, the regional governor, had launched a new campaign against crime in the New Sacramento area. Part of his new program dictated death as the penalty for filching and thievery.

Dexter was many things, but he wasn't particularly brave. True, he was extremely greedy, and the drive of that affliction often caused him to do things that others mistook for bravery, but he wasn't about to risk his life for such slim pickings as were offered on the local trade routes.

So, to earn money and keep food on the table, Dexter had resorted to performing a morning ritual that he shared with the poorest of the poor along the Pacific coastline: scrounging in the vast landfills on the fringe of the Grand Shoals.

The wealthy and affluent citizens of New Sacramento were a spoiled lot. What *they* considered garbage was often worth its weight in gold on the street. Every morning the garbage-flats emerged from New Sacramento and dumped the city's refuse along the salt-marshes that bordered the Shoals.

The area had come to be known as 'The Dumps' and was a favorite hunting ground for scroungers and the homeless. If a scrounger was lucky, he might find some discarded clothing that was still useable. Such items could readily be used to barter for for food or drink. If a scrounger was really lucky, he might stumble across a broken appliance that had salvageable parts. These could be traded for a wide variety of things, perhaps even hard coin.

9. Grand Shoals, The

The Grand Shoals is a large region along the Pacific coast near New Sacramento. The site was once the location of the city of San Francisco prior to the ice-caps melting and flooding the earth.

The Shoals are relatively dry at low tide, exposing the ruins of the ancient city. At high tide, however, the region is flooded. The Shoals have become a dumping ground for New Sacramento and favorite locale for scavengers.

Dexter pulled his long black hair from his eyes and pulled his cap on tight. He chose a promising looking pile of debris and headed for it. He had barely taken a few steps when he heard a noise behind him. He turned and immediately moaned his disapproval.

Crawling down the mud bank was Noodles. Noodles was a local breed of low-life who fancied himself an expert thief. Somewhere along the line, he had taken to the absurd notion that he and Dexter were fast friends. Dexter, however, considered him an obnoxious bore and a hindrance.

"Hey ya!" Noodles cried out as he picked himself up off the ground.

"What do you want," snapped Dexter.

"I saw ya leaving the *Tin Dolphin* this morning - wondered what you were up to."

"What do you think?" Dexter rolled his eyes. "If I don't make rent today, I'm out on my ass."

Noodles nodded his head, "You shouldn't be out here alone - especially unarmed! Old man Furber was ambushed by a pair of Draeytin the other day."

"Old man Furber's a slow moving son-of-a-bitch!!" quipped Dexter, "If you can't outrun a Draeytin, you got no business in the Shoals."

"But they ambushed him! You see they covered themselves with a bunch of electrical tubing and trash and what-not. When ol' Furber came along, they..."

Dexter spun around and raised his arms. "Is there something I can do for you, Noodles?? I'm really kinda busy here."

"Just thought you could use a man-at-arms - that's all."

"I don't think I could afford your rates, Noodles. No thanks!"

"Hey, no rate - just a percentage."

Dexter continued on his way between the mounds of refuse. He paused to pick up a shattered phone set, found it had been stripped of it's components and tossed it aside. "Percentage of what?"

"Of your finds!! I watch your back - you scrounge. When it's over we split the profits."

"No thanks! I can scrounge alone just fine. Besides, a percentage of nothing is..."

Dexter stopped in mid-sentence. He had just spotted a very peculiar object mixed among a pile of rubbish. He paused and looked at his find, not quite sure he believed what he was seeing.

A Security-bot? He scrambled for the tangled heap and began to take inventory. It was too good to be true - a complete Security-bot. As he cleared the bot's chest plate,the *CaLeague Naval* insignia in powder-blue stenciled paint caused him to drop to his knees.

"Who in their right mind would throw away a bot?" he mumbled to himself.

"What you got there, Dex?" asked Noodles stepping up beside him.

"You never mind, Noodles! I'm working alone remember? Have a good day."

Dexter returned to his task of pulling away the garbage and trash that was obscuring the bot. Working or not, it was worth a few thousand credits easy. Virtually every component could be used in a wide variety of equipment.

Dexter rolled the bot over and unfastened the release straps to the bot's CPU chamber. He didn't expect to find it intact, only a certified idiot would...

Dexter's jaw dropped. The CPU was intact! What was more, the tell-tale beacon of the CPU's backup system was blinking intermediately. The bot's programming and memory was intact. Dexter wasn't naive. He had spent four years of his precious life as a fighter-squid in the CaLeague Navy. Base security-bots, with their lethal array of weapons were notoriously effective in their jobs.

As a thief, Dexter, had often dreamed of hitting the Naval Base in New Sacramento and making off with a satchel of high-tech weapons and equipment which he could unload on the black market at La Bufadora. He could retire rich and be content drinking himself into an early grave.

He had spent a great deal of time studying charts of the base and making preparations. But the wide variety of security systems and measures convinced him it would be futile.

Now, the dream suddenly flashed again before his eyes. If the Security-bot's memory could be retrieved and studied it would reveal hundreds of security codes, floor plans, passwords etc. In short, his lucky find could be equated to a ring full of keys, the keys to New Sacramento's Naval Facility.

His thoughts were suddenly disturbed by Noodles, who was now kneeling beside him and staring at the robot.

"Looks like we made rent, partner!" Noodles whispered.

Dexter looked at him and held his temper in check. "Partner?" He asked.

Noodles nodded. "You sure as hell can't carry this fellow out alone. The way I see it, we're partners."

Dexter thought on it for a moment. It was true he couldn't carry his find out alone. It was also true that he couldn't trust Noodles to stay quiet about the Security-bot. The only way to buy his silence would be to cut him in on the take.

"All right, all right!" he moaned. "Help me dig him out."

Moments later the pair had extracted their find and hoisted it up on their shoulders. Dexter couldn't help but smile to himself as they headed out of the dumps. Fate was a strange and wonderful thing, he thought.

Only by falling to the lowest level a man could find himself was Dexter able to secure the means to obtain all of his dreams. The return journey was a long and bone-jarring exercise, but Dexter's thoughts were on fine clothes, beautiful women and elegant dining. ❑

❖❖❖

Author's Notes:

"Pod Blue" is a sneak preview of a soon-to-be released role-playing game set in the near future. It's a unique world setting which promises to expand into several media.

The world is based on an alternative history (the Confederacy wins the American Civil War, for example) and a grim future.

A comet strikes the earth in the year 2037 nearly destroying mankind and creating a runaway greenhouse effect. Pod Blue is set 200 years after the comet's impact during a time when man has started to reestablish himself. The ice caps have melted due to global warming. The result? The oceans have raised nearly 70 meters, devouring the majority of earth's landmass.

The Gulf of Mexico now extends all the way to Lake Michigan. The large coastal metropolitan centers now lie beneath the oceans.

All in all, a great place to adventure! You'll be seeing more of Pod Blue and related products in the near future.

I hope you enjoy the story. It will appear in SHADIS for the next few issues and will then move to our new anthology magazine, Strange Vistas. There are also plans to do a tabloid newspaper called *Pacific Star* which may be included with SHADIS free of charge. The newspaper would be a military journal for CaLeague fighter-squids providing technical notes, blueprints and other insights into the Pod Blue universe.

That should do it for this issue. Keep those El Tigres off your tail and keep your socks dry.

Jolly R. Blackburn

HERO GAMES
If You Want Heroes,
We're The Only Game In Town.
CHAMPIONS
THE SUPER ROLE-PLAYING GAME®
DELUXE
The Best Gets Even Better!
Champions Deluxe™ Features:
▪New interior graphics & layout
▪Rules corrections
▪Complete rules index
▪Sewn hardbound binding
▪HeroMaker™ v. 2.11 (DOS)
St#451 384 pgs. $50 suggested retail
Includes HeroMaker™ Software
I.C.E.
Iron Crown Enterprises, Inc.
PO Box 1605
Charlottesville, VA 22902
(800) 325-0479
Contact ICE for availability of Champions Deluxe without software.
Hero Software™
P.O. Box 699
Aptos, CA 95001-0699
(408) 662-0536
Contact Hero Software for info on the complete HeroMaker product line.

LEGOLAND® Pirate Wars

A Naval Miniatures War Game for your LEGO® Figures

By Stephen W. Gabriel © 1994 • Art by Tonia Walden © 1995

1.0 Introduction

LEGOLAND® PirateWars is a naval miniatures war game based on figures and models available from LEGO®. You will need at least two LEGO® model ships and lots of extra figures to man the ships. The *Ship Data Chart* details the number of figures needed to crew a ship.

The game uses a six sided die (d6) to resolve combat and check for morale. The number needed for a success is referred to as the target number and a roll less than or equal to the target is a success. A roll of a six is always a failure and a target number less than one is an automatic failure.

The ranges in the game are measured in dots so you will need to make a scale for measuring distances during movement and combat. To make a scale, join three one-dot wide by eight-dot long tiles together with extra tiles to make a scale 24 dots long.

1.1 Figures

Figures represent various crew members and all figures have a value for *Attack*. *Captains* and *Imperial Marine Lieutenants* get two attacks with the cutlass during the *Task* phase, all other figures receive one. See the Figure Chart for information on *Attack* and equipment.

The figure for the *Imperial Captain* has white hands, wears a peaked hat with a plume, gold shoulder boards, and carries a cutlass and a pistol. *Imperial First Mates* have triangle hats and carry a pistol and a cutlass. *Imperial sailors* are bare headed and bare handed and carry no weapons. *Imperial cannon crew* are bare headed and have either a ram rod or cannon ball in hand. The figure for the *Imperial Marine Lieutenant* is a standard marine with a triangle hat, gold shoulder boards and carrying a cutlass and a pistol. The *Imperial Marine* figures have tall hats, red or blue shoulder boards, back packs, and muskets. It must be noted that *Imperial Marines* may not sail or reload or fire cannons.

The figure for the *Pirate Captain* has a peg leg, a hook, a pistol, brown shoulder boards, and wears the classic peaked hat with skull and crossbones. The *Pirate First Mate* wears a triangle hat and carries a pistol and cutlass. *Pirate crews* are armed with cutlass and all wear hats or caps of some sort. Pirates manning cannons are equipped with either a ram rod or a cannon ball. A female figure may represent any crew member with one special feature; she has an unlimited number of loaded pistols. Up to one half of the extra pirates on a ship may have either a musket or a pistol and female figures apply to this limit.

1.2 Weapons

Each weapon has attributes for *Dice* and *Range*. Dice is the number of d6 rolled for each attack, and Range is the maximum distance that the weapon can attack. Only weapons with a "B" under range may be used at a range of 4 dots or less. Pistols and hooks give a figure an extra attack in Boarding.

1.3 Ships

All ships have the following attributes: *Hull Factor* (HF), *Sail Factor* (SF), *Crew*, *Speed*, *Length*, *Sail Loss*, and *Extra Figures*. The values for these attributes for each of the Lego® model kits is detailed in the *Ship Data Chart*.

The *Hull Factor* (HF) is ability of the ship's structure to take damage and remain afloat. The higher the HF of a ship, the more damage it takes to sink. The HF is directly linked to the length of the boat and can be found by dividing the length by 8. The HF also determines the number of figures and cannons that a ship may carry. See *Ship Design* for more information.

The *Sail Factor* (SF) is the amount of sail the ship has available to spread. The SF determines what the current speed of the ship is and how many figures are required to crew the ship. A ship requires one sailor for every SF in order to sail normally. In addition, the player may allocate additional sailors to shorten the sails, allowing the ship to move at a slower speed, but speed may only be lowered by complete *Sail Factors*. *Damage SF* can be reset by tasking two extra figures per damaged sail. A ship may only change speed by 2 SF per turn unless they go adrift or make way from being adrift.

The *Speed* of the vessel is the number of dots the ship can move in a turn. The current *Speed* of the ship is determined by the number of SF and the heading of the ship. The *Speed* listed next to the highest open SF on the *Ship Damage Chart* is the ship's current *Speed*. If the ship is tacking, the Speed is half the value listed.

The *Crew* of the ship is the number of figures needed to completely man the ship for sailing and firing and reloading cannons. The *Crew* is composed of a *Captain*, a *First Mate*, one sailor for every SF that the vessel begins with, and two sailors for every cannon on board the ship. Any vessel with a crow's nest receives an extra figure to man it with a limit of one crow's nest per ship.

The *Length* of the ship is the number of dots from where the brown hull touches the ground at the bow to where the hull ends just before the rudder. This line is called the waterline and is important for firing cannons during the Task phase. The *Length* of the vessel is used to determine movement and turning.

The *Sail Loss* of a ship is the amount of *Speed* lost each time a *Sail Factor* is destroyed. This value is used when filling out a *Ship Damage Chart* to determine the current *Speed* as SF are eliminated and reset.

WHEN WILL YOU
RAGE™
MAY 5th
WHITE WOLF
GAME STUDIO

Ship Data Chart

Ship	HF	SF	Crew	Speed	Length	SL	Extra Figures
Black Seas Barracuda	6	7	17	56	48	8	16 pirates
Carribean Clipper	4	4	10	48	32	12	8 sailors, 7 marines, and 1 Lieutenant
Imperial Flagship	4	5	11	60	32	12	7 marines and 1 Marine Lieutenant
Renegade Runner	3	3	7	48	24	16	8 pirates
Skull's Eye Schooner	6	8	18	64	48	8	16 pirates

Figure Chart

Figure	Attack	Equipment
Imperial Captain	5	Cutlass, 2 Pistols
Imperial Lieutenant	5	Cutlass, 2 Pistols
Imperial First Mate	4	Cutlass, Pistol
Imperial Marine	4	Cutlass, Musket
Imperial Sailor	2	Cutlass
Pirate Captain	5	Cutlass, Hook, 2 Pistols
Pirate First Mate	4	Cutlass, Pistol
Pirate	3	Cutlass*

* Up to one quarter of the pirate figures may have hooks and one half of the extra figures get pistols or muskets.

Weapon Chart

Weapon	Dice	Range	Target
Cutlass	1	B	Attack*
Hook	1	B	Attack*
Pistol	1	24B	Attack*
Musket	1	96	Attack*
Deck Gun	2	24	3
Cannon - Shot	3	148	3
Cannon - Ball	3	192	2

*The Target is the figures Attack rating.

Heading Chart

The black arrows denote the direction of the wind with respect to the ship.

Headings are listed inside of the circle with respect t the ship.

Speeds are listed outside the circle. Full runs from abeam to abeam, inclusive. Tack runs from aquarter to short of abeam. Adrift is anything closer to the wind than aquarter.

Ship Damage Chart Ship Name: _____

1. Fill in ship name.(Imperial Flag Ship)
2. Count HF down from first HF, cross everything below this off. (HF of 4)
3. Count SF up from lowest remaining SF, cross everything above this off. (SF of 5)
4. Put Speed on line next to top remaining SF. Subtract Sail Loss from Speed and enter result on next SF line. Continue until chart is complete. (Speed is 60, Sail Loss is 12)

~~SF~~	___
SF	60
SF	48
HF	
SF	36
HF	
SF	24
HF	
SF	12
HF	
~~SF~~	___

Hits	Speed
SF	___
SF	___
SF	___
SF	___
SF	___
SF	___
SF	___
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	
SF	___
HF	

Critical Hit Chart

Roll	Effect
1	The rudder is destroyed and the ship goes adrift.
2,3	A cannon and its crew are destroyed.
4	A mast is sheared, tearing down all rigging. SF is 0 until end of game.
5	The Captain is killed, if already dead, the First Mate is killed.
6	The powder stores are hit and the ship suffers 3 hits to its HF.

Turn Sequence

1. Initiative
2. Movement
3. Tasks
4. Morale

Morale Chart

Cause	Modifier	Effect
Ship is adrift.	-1	If mast down or rudder gone, abandon ship, otherwise the crew mutinees.
Enemy figures board your ship.	-2	The crew surrenders.
Captain and First Mate dead/overboard.	-	The ship flees and is removed once it is beyond enemy cannon range.
One half crew or more are dead/overboard.	-2	The crew mutinees.
Imperial Marine Lietenant boards pirate ship.	-	All female pirates surrender immediately.

©Stephen W. Gabriel, 1994 Legoland is a registered trademark of Interlego

The *Extras* column on the *Ship Chart* shows the extra pirates, sailors, or marines for each ship at the start of the game.

2.0 Turn Sequence

Pirate Wars is played in turns to control movement and firing. Each turn is broken into four phases, each of which is completed before the next is begun. A new turn begins once all phases have been completed.

1. Initiative
2. Movement
3. Tasks
4. Morale

2.1 Initiative

At the beginning of each turn, all sides roll a d6 to determine initiative for that turn. Break all ties by rerolling the initiative for the tied sides only. During the *Movement* phase, each side will move all of its ships, with sides going in the order of highest to lowest initiative. During the *Tasks* phase, each side performs tasks on all of their ships in the order of lowest to highest initiative. Ships engaged in *Boarding* will resolve boarding combat at the first initiative of either engaged players.

2.2 Movement

Ship movement is based on the current *Speed* of the ship, which is subject to damage and wind direction. Wind direction is determined at the beginning of the game by either a random die roll or by agreement of the players. Each ship must move all of its current *Speed* as modified for crew loss, sail loss, and heading. A ships movement is measured in a straight line and a ship turns by pivoting on its rudder. The number and maximum angle of turns depends on the current *Speed* and *Length* of the vessel.

A ship has three *Speeds*: *Full, Tack, and Adrift*. These speeds are based on the direction of the ship with respect to the wind. *Full Speed* is with the wind coming from aft to abeam and the ship moves its full current *Speed*. *Tack Speed* is when the vessel is sailing from abeam to aquarter and is one half the ships current full *Speed*. A ship that begins a turn within 45° of the wind, has no crew, or has no sails is adrift. Ships that are adrift will move 8 dots with the wind and turn 45° with the wind each turn until running with it. A ship is running with the wind when its bow points in the direction the wind is moving. The speed of a ship under way is determined by its heading at the beginning of the turn, see the *Heading Chart*.

The simplest method of measuring a move is to place a tile next to the bow where it contacts the floor and move the ship forward until the keel just before the rudder is next to the marker. This distance is the *Length* of the ship shown on the *Ship Data*. The ship continues to leap forward like this until the remaining movement is less than the length of the ship, then a scale is used to measure the remaining movement.

A ship can turn up to 90° for every leap over one half its length that it makes during *Movement*. This is accomplished by making a normal movement leap and then swinging the bow to the desired angle while using the rudder as the pivot point. A ship that has a total move of less than one half its length during *Movement* may turn up to 45°.

After all ships have moved, they can adjust their headings by *Falling Off* the wind. *Falling Off* allows each ship to turn up to 45° with the wind up to running with it and is conducted in the same order of initiative as movement. This is used primarily to aim the cannons or to move through the wind to avoid being caught adrift in the next turn.

Example: The *Skull's Eye Schooner* is running abeam with the wind off the port, allowing it to move 64 dots. The player places a tile near the bow and pushes the ship forward until the rudder is just behind the tile. He then turns the ship 90° port which puts him heading straight into the wind. The player places the scale next to the ship and counts off another 16 dots to complete his move. If he were to stay in this position, he would be adrift next round, however, the player has done this with the intent of falling off the wind to aim his cannons. During his opponents turn, a ship moves to his starboard aft. With all movement complete, the *Skull's Eye Schooner* then falls off the full 45° which brings his cannons to bear on the enemy ship and leaves him at tack speed, 32 dots, for the next turn.

Ramming: Ramming is a form of attack that is executed during the *Movement* phase. In order to ram another ship, the moving ship must contact the hull of the target ship while moving forward. Contact is made if the two ships touch and the moving ship has enough movement left to make it contact hull to hull at a 45° angle or greater. Whenever one ship rams another, they both go adrift and neither ship may take any action during the *Task phase* of that round.

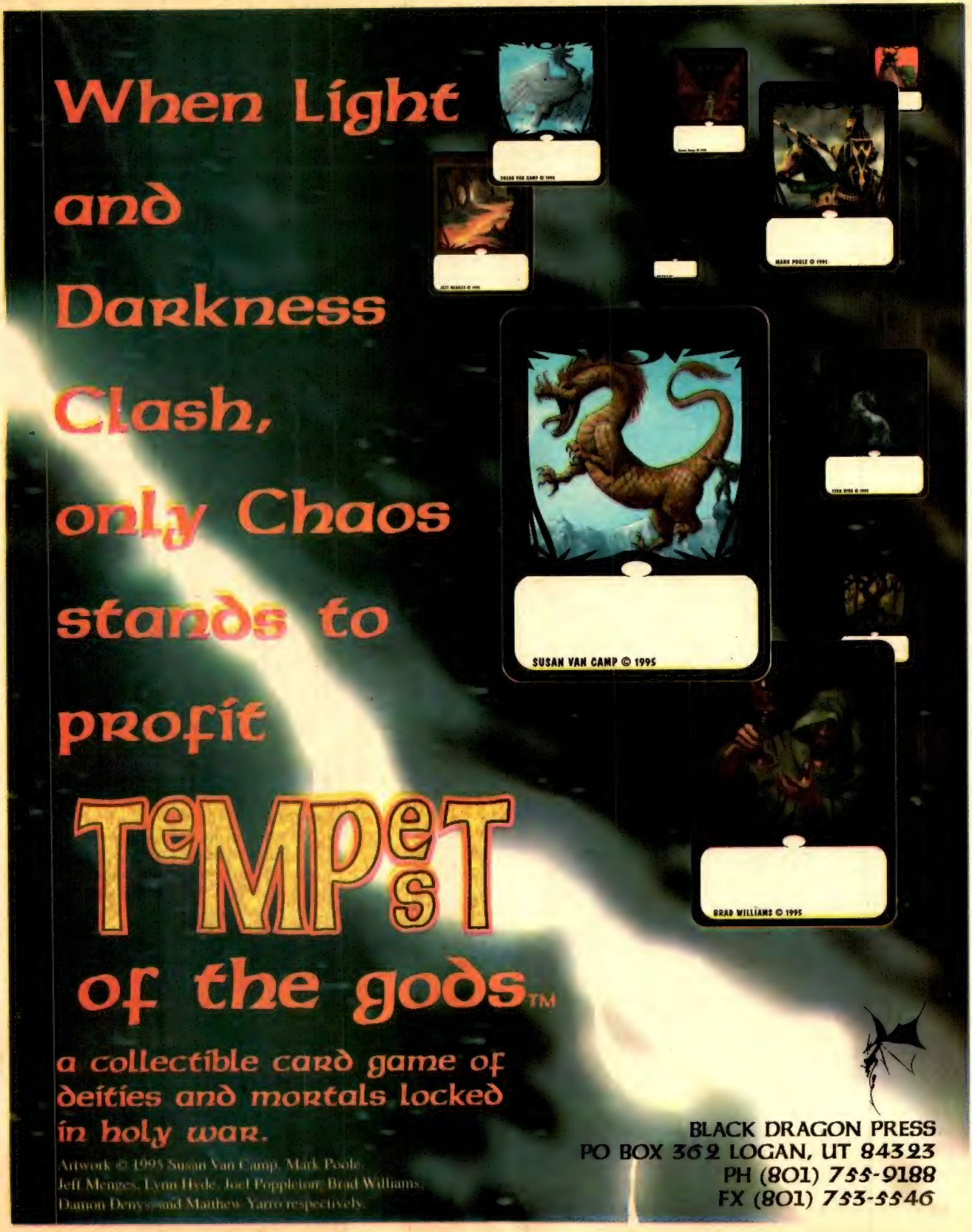
A ship that rams another takes 1 HF in damage, 2 if the other ship is larger. The rammed ship takes damage equal to one half the current SF of the rammer, rounded up, directly to its HF.

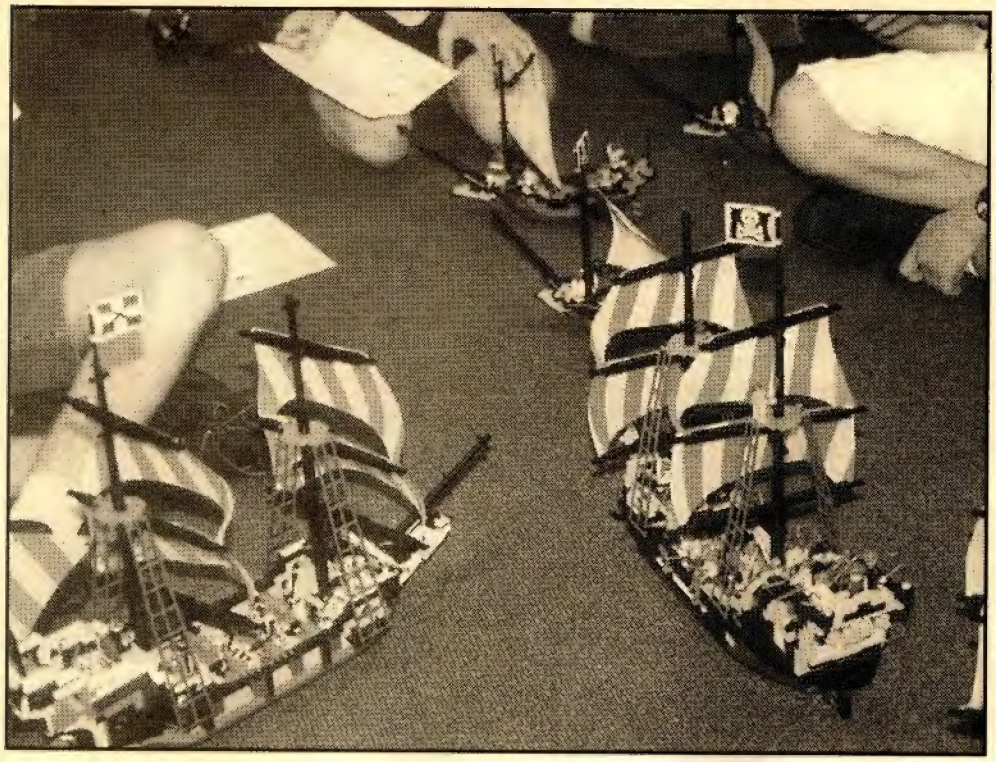
Either ship may declare a *Boarding* attempt in the following turn. During *Boarding*, both ships are lashed together and will move adrift every turn. If the impact is at an angle of less than 45° or was made during turning, then it is not considered a ramming and no damage is done to either ship, although either ship may declare a Boarding attempt.

Example A: The *Black Seas Barracuda* has become irritated with an Imperial Flagship and decides to ram during movement. The player advances his boat forward and strikes the Imperial Flagship after moving only 32 of its of movement. The Barracuda was at full sail with 7 SF and does 4 points of damage to the Flagship while taking one himself. The Barracuda loses his top HF and the two SF above it which causes him to also lose three pirates. The Flagship loses all four of its HF which sinks it at the end of the movement phase. The Flagship crew is reduced by nine figures, four for the HF and Five for the SF. In addition, one half of the remaining crew dies along with the Captain, the rest end up in the water. The player puts 4 marines and the Lieutenant in the water in front of the Barracuda. The Black Seas Barracuda is adrift in the next round and the pirates on board may not perform any tasks until next round.

Example B: An Imperial Flagship approaches the *Skull's Eye Schooner* in the next round. The Player decides to board and makes a turn after the first leap to make the contact less than 45°. Halfway through the second leap, the ships contact but no damage is done to either.

Running Aground: All ships will run aground if they get too close to reefs or islands. The safe depth a ship can sail in is referred to as its draft. For narrow ships, the draft is 8 dots, for wide it is 12 dots. If a


When Light and Darkness Clash, only Chaos stands to profit
SUSAN VAN CAMP © 1995
BRAD WILLIAMS © 1995
TEMPEST of the gods™
a collectible card game of deities and mortals locked in holy war.
Artwork © 1995 Susan Van Camp, Mark Poole, Jeff Menges, Lynn Hede, Joel Popplewell, Brad Williams, Damon Denys and Matthew Yarro respectively.
BLACK DRAGON PRESS
PO BOX 362 LOGAN, UT 84323
PH (801) 755-9188
FX (801) 753-5546



ship sails into reefs that are shallower than its draft or nearer to an island than its draft, then it has run aground. A ship takes one point of HF for running aground plus an additional point for every four dots less than its draft. This damage is repeated for every full hull length moved through the shallow water.

2.3 Tasks

All figures can perform only one of the following actions during the *Task phase*: *Boarding, Firing, Moving, Reloading, and Sailing*. Any figure that is not firmly joined to some part of the ship by either hand or foot cannot perform any task that round except *Moving*. Any figure that is set on the ground or knocked off the ship at any time is considered overboard where ever it lands.

Some figures are restricted to certain tasks while others have greater freedom. *Captains* and *First Mates* may perform any task and can move freely about the ship without counting it as a task. Pirate crew and Imperial sailors may also perform any task, however, movement is considered a task for them. Imperial marines may only fire and reload muskets and participate in Boarding.

Boarding: A player may declare a boarding attempt in the round following a ramming or in any round that two ships contact without ramming. The figures on a ship may not perform any other tasks while it is engaged in *Boarding*.

Each player counts the number of figures on their ship and subtracts any figures that are on the gun deck or the top castles. The *Captain*, *First Mate*, and *Imperial Lieutenant* may participate in boarding combat regardless of location. Each figure gets one attack and figures with hooks or loaded pistols get an additional attack. All officers get two attacks with their cutlass. Once the number of attacks has been totalled, both sides roll dice to determine their successes. Each side loses a number of figures equal to their opponents successes. The player who has the most figures left wins the round of *Boarding*.

During the first round of *Boarding*, both sides may fire any loaded muskets or deck guns before the melee ensues. All successes are removed before normal combat begins.

If the attacker is successful, they may board the enemy ship. If the defender wins, then any surviving attackers are forced off their decks and the defender may decide to attack or flee. If they flee, they may move their ship normally in the next turn, otherwise they continue with Boarding. *Boarding* is carried out until one side is destroyed, surrenders, or flees.

Example: The Imperial Flagship has initiative and has made hull to hull contact with the *Black Seas Barracuda*. On the Imperial players initiative, she declares a boarding attempt. The Barracuda has 30 pirates left alive on board after the ramming. Of these, 1 is the Captain, 1 is the First Mate, 4 have muskets, 5 are females, 2 have hooks, 8 are on the gun deck and 2 are on a top castle. The pirates commit everyone available except the Captain giving them 4 muskets and one deck gun to fire before melee and 27 attacks in melee if everyone survives gun fire. The Imperials have 9 sailors, 7 marines, 1 First Mate, 1 Lieutenant, and 1 Captain. Of these, 4 sailors are on the gun deck and 2 are on the top castle. The Imperials commit all 7 marines, the Lieutenant, and 2 sailors for a total of 12 attacks if everyone lives past gun fire. The pirates get 6 dice of gun fire, 4 for the muskets and 2 for the deck gun, at a target number of 3. They roll 1,1,1,2,5 and 5 for 3 successes. The marines get 7 dice of gun fire at target number 4. They roll 1, 1, 1, 2, 3, 5, and 6 for 5 successes. The pirates lose 5 pirates and are down to 22 attacks, the Imperials lose 2 sailors and a marine and are down to 9 attacks. The pirates roll 20 attacks at a target of 3 and get 11 successes, and they roll 2 attacks at 4 (First Mate with cutlass and pistol) and get 2 more successes. The pirates 13 successes will clean the Imperial decks, but the Imperials get to make them pay first. The Imperials roll 6 attacks at a target of 4 for 4 success and 3 attacks at a target of 5 (Imperial Marine Lieutenant with pistol and 2 cutlass attacks) for 3 successes. The pirate crew is cut down by 7 members, reducing their total crew from 30 to 18, leaving them with only 7 pirates left from the original boarding group of 19. The pirates win the boarding combat and decide to leave before any of the marines in the water manage to climb on board the Flagship.

Firing: The player states which figure is firing which weapon and at which ship. The player must also declare whether they are firing shot or ball out of their cannons. The ship must be within the maximum range of the weapon, which is measured from the closest firing weapon to the target using a scale. The player must declare all

attacks before rolling any dice or measuring any ranges. See the *Weapon Chart* for ranges, target numbers and the number of dice used for each weapon.

Cannons must be able to establish a straight line down their bore to the waterline of the target in order to hit. The best method of sighting is to flip up the cannon port covers on both sides of the ship and to sight over them. Cannons on turrets may fire at any target they can point at as long as a scale placed down the bore does not touch any part of the firing vessel. Cannons that fire shot have a shorter range with a higher target number, but they only affect sails.

All hits with shot cause double damage if the attacking ship has at least one cannon dead ahead or astern of the target. Cannons achieve critical hits when all three dice roll successful hits while firing ball. Roll a d6 and refer to the Critical Hit Chart for the effect. If any cannon rolls three 6's, then the cannon has exploded, destroying the cannon and its crew. Cannons may not fire at any target closer than 8 dots without destroying the firing cannon and its crew plus the ship receives damage equal to what the target receives.

Muskets and pistols both require visible targets. Any target behind a railing receives a -2 to the target number. Any figure in a cabin or on the gun deck cannot be hit unless the attacker is on the same vessel. There are no modifiers during *Boarding*.

The Captain of a ship may scuttle it by firing his pistol into the powder stores at the end of the *Task phase*. The ship receives its full HF in damage to the hull, killing an equal number of crew and an equal number of boarders, if any. Any ship engaged in Boarding it receives one half the HF in damage applied as a ball hit.

Example A: The Skull's Eye Schooner has a full broadside on target for an Imperial Flagship and fires 2 cannons with shot and 2 cannons with ball, in that order. The dice are rolled in groups of 3 for each cannon starting with the shot. The first cannon fires shot and rolls 3, 3, and 6 which removes the top 2 SF and 2 sailors. The second cannon fires shot and rolls 1, 4, and 6 which skips the next open slot, an HF, and takes out the third SF and another sailor. The third cannon fires ball and rolls 1, 2, and 3 for 2 hits which take out the first and second HF along with 2 more figures.

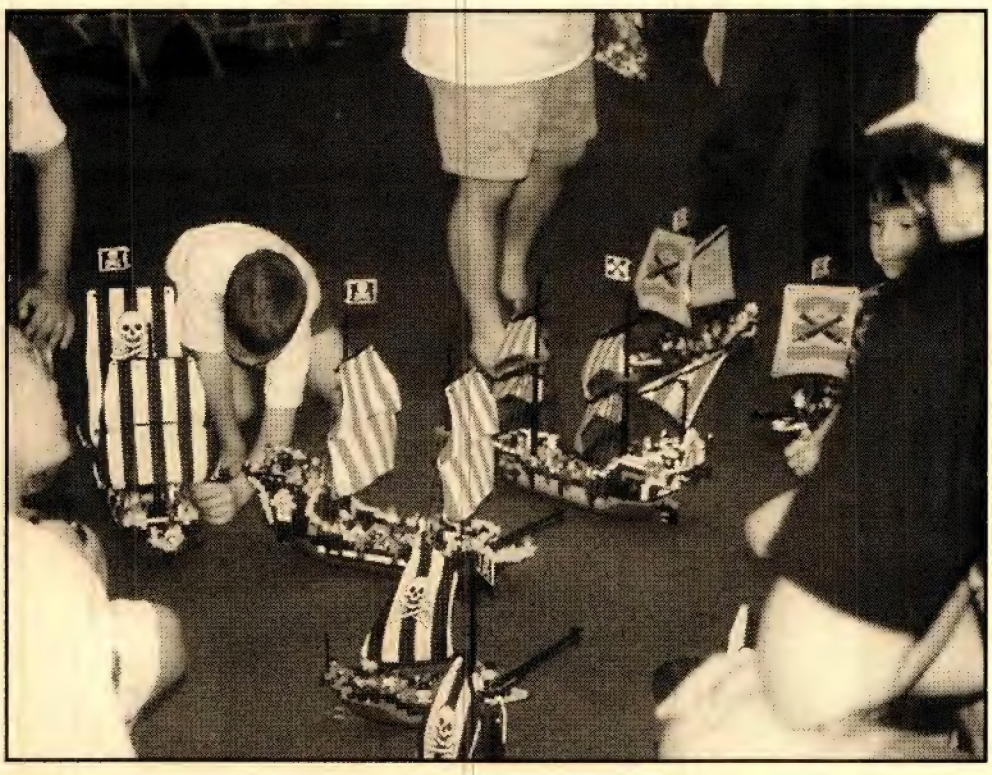
The fourth cannon fires ball and rolls 1, 2, and 2 for 3 success which take out an SF, an HF, and another SF along with 3 figures. Since all three rolls were successful and the cannon fired ball, the player rolls a d6 for the resulting critical hit. The roll is a 2 which destroys a cannon and 2 crew members. The total damage to the Flagship is 5 SF, 3 HF, 10 figures and a cannon. The ship is adrift next turn and has lost most of its starting crew of 19 figures.

Example B: The Imperial Flagship returns fire as though it had not yet been hit, casualties and damage are applied at the end of the phase. Both cannons fire shot at a target of 3 and they get 4 successes total. The Imperials also fire 7 muskets. The Schooner has 4 men on the top castles, the rest are on deck. The Imperials get 4 musket shots at a target of 4 for the pirates on the top castles and 3 at a target of 2 for the pirates on the deck. They get successes against 3 pirates on the top castles and 1 success against those on the deck. The total damage to the Schooner is 4 SF and 8 pirates.

Moving: The figure may move to any location on the ship. Any overboard figure may move up to eight dots by swimming, and if it starts within eight dots of a friendly ship, they may board it. Any figure that falls on the floor or is set down by the player has fallen overboard and may not reboard in the same round. Figures may move a cannon from one side of a ship to the other. This requires two figures to accomplish and the cannon can not fire or be reloaded in the turn it moves.

Reloading: A cannon takes one round for two figures to reload or two rounds for one to reload. Pistols, deck guns, and muskets take one figure one round to reload. Figures manning cannons are indicated by facing the figures toward the cannon and equipping them with either a shot or a ram rod. Imperial Marines cannot reload or fire cannons on board a ship.

Sailing: The figure is adjusting sails or steering the vessel. During the task phase, there must be as many crew sailing as there are remaining SF or the ship loses the extra SF, which must be reset. Place one crew at the helm and split the remaining between deck and top castles. The ship regains one SF at the end of the turn for every two crew tasked for sailing above the remaining SF. A ship may reset up to two SF per turn, but may never reset more SF than the total



remaining HF of the vessel. Imperial Marines cannot sail.

3.0 Morale (Plus Sharks)

Certain conditions will require the crew of a ship to make a morale test to remain in a battle. The target for the morale check is the highest Attack of the surviving crew, usually either the Captain or First Mate. Imperial Marine Lieutenants only influence marines and sailors follow only Captains or First Mates. Check Marines separately from sailors. A morale check is made when any of the conditions listed in the Morale Test Chart occurs. Add the modifiers together if multiple conditions exist. The player rolls one die for each ship affected. A crew that mutinees will throw the Captain and First Mate overboard and attempt to flee. If the crew passes a morale check in the next turn, they may return to the battle, otherwise the ship is removed once it is outside cannon range of the enemy. An Imperial ship is considered to have passed the morale check if any Marines on board succeed, regardless of the outcome of the test for the sailors.

Examples: The *Black Seas Barracuda* took a stern rake from the Imperial Flagship that they broke off boarding combat with last round. As a result, they have no sails left and are out another 5 pirates bringing their total to 13 including Captain and First Mate. The original crew size was 33. The target number for the morale check is the Captains Attack of 5 with a -1 modifier for being adrift and a -2 modifier for being at half crew or less, yielding a result of 1. The roll is a 3 and the crew mutinees. The Captain and First Mate are dumped overboard while the sailors reset sails in order to flee. At the end of the next round, the player rolls another morale check. The target number is the highest Attack on board, a 3, with a modifier of -2 for half of the crew being dead, yielding a result of 1. The roll is a 4 and the ship is out of the battle as soon as it leaves cannon range of the nearest Imperial ship.

Any figure that ends up in the water is likely to become shark bait. A d6 is rolled for every figure in the water, and on a 5 or 6, the figure is eaten by sharks. The Pirate Captain will always be the last pirate figure from a given ship to be eaten.

Example: Our hapless Captain and First Mate of the *Black Seas Barracuda* are in the water after a failed morale check when the local sharks become interested. Two dice are rolled with results of 3 and 5. The First Mate is eaten because Pirate Captains always live to the last. He gets munched two turns later.

4.0 Damage Chart

The *Damage Chart* is used to keep track of the amount of damage a vessel has taken. Before starting a game, you will need to cross off the extra lines on the chart to make it reflect the ship you are using. Start at the first HF and count HF's down the column until you reach the number shown in the Ship Chart for your ship's HF. Cross off everything below this. Next, count from the first open SF at the bottom of the chart until you reach the number shown in the Ship Chart for your ship's SF. Cross off everything above this. Place the Speed shown on the Ship Chart next to the top most SF on your chart and fill in the remainder of the speed ratings next to the SF's by subtracting the Sail Loss (SL) shown in the Ship Chart. See the example of the completed chart.

Damage is marked off of a ship starting at the topmost undamaged line and crossing off one line for each hit of damage, skipping any lines already crossed off. If the damage is from a cannon firing shot, then it only crosses off SF's. A ship may only have as many SF as remaining HF once it has taken damage to the HF. Any excess SF are immediately crossed off and may not be reset. Erase the lines over SF's as sails are reset. The ship loses one figure for every HF or SF lost.

When a ship reaches 0 HF, it sinks and is removed from play at the end of that phase. One half of the remaining crew dies and the rest end up in the water. The Captain of an Imperial vessel always goes down with his ship, the Pirate Captain always ends up as shark bait.

5.0 Prize Crews

A *Prize Crew* is assigned to sail a ship that was captured during Boarding. The *Prize Crew* consists of the First Mate plus a number of figures equal to the remaining SF on the captured ship. Additional figures may be transferred to the *Prize Crew* to man cannons or act as boarders. The Imperials may prize a ship by placing the Lieutenant and a number of marines equal to one half the captured crew on board. A ship captured by the Imperials cannot engage in further battle and must leave the area immediately. The ship is removed once it is beyond cannon range of any remaining enemy ships.

6.0 Ship Design

The attributes given for the LEGO® models on the *Ship Data Chart* were derived using the following set of design rules.

6.1 Hull Type

There are two types of hulls available, 8's and 12's. The widths are determined by the width of the base deck in dots. An 8 is a narrow hull ship and includes the Renegade Runner and Imperial Flagship. The 12's are wide hull ships such as the Black Seas Barracuda, Carribean Clipper, or Skull's Eye Schooner. The major differences between the two types of hulls are the tonnage, cannon configuration, and draft.

The 12's tonnage is equal to one and one half times the HF, rounded up. It can carry back to back cannons or cannons that move from side to side, either on wheels or slides (see the Skull's Eye Schooner). They have a draft of 12 dots, see the Running Aground in the Movement section.

The 8's tonnage is equal to its HF. It can only carry cannons configured to move from side to side on wheels and can never have cannons configured back to back. The draft is 8 dots.

6.2 Hull Length

The hull Length directly determines the HF of the ship. The HF of a ship is equal to its Length divided by 8. The bow and stern hull sections added together have a Length of 24. Each center hull section has a length of 8 dots. Once you have determined the Length of the vessel, divide it by 8 to get the HF or add 3 HF for the bow and stern sections plus 1 HF for every additional center section. The minimum Length for a ship is 24 and the maximum is 80. Record both the Length and the HF.

Example: The *Skull's Eye Schooner* has bow and stern sections plus three center sections giving it a total HF of 6 and a Length of 48 dots.

6.3 Sails

The models produced by Lego® may have one of six types of sails; mainsail, topsail, high topsail, gaff sail, lateen, and jib. Each sail has a *Sail Factor* and the sum of the sails is the SF for the ship. The number of Sail Factor required to achieve a given speed is dependent on the HF of the ship, with the HF determining the Sail Loss for each SF. Divide the desired *Speed* by the *Sail Loss* to determine the number of Sail Factor and drop any fractions. The final Speed of the ship is equal to the *Sail Loss* times the SF. The SF for a ship must always be less than one and one half its HF. The slowest a ship can be designed to move is 48 dots.

The main sail, topsail, and high topsail are all square rigged sails with a yardarm at both top and bottom. The main sail spans from the first yardarm mount to the second, the topsail spans from the second yardarm mount to the third, and the high topsail spans from the second yardarm mount to the top mount. Regardless of the sails used, the first of the square rigged sails on a single mast adds two SF and the second on the same mast adds one SF.

The gaff sail is supported by two yardarms that pivot off the back of the mast with the upper arm, called the gaff, at an angle to the lower arm. The gaff sail has an SF of two.

The lateen is a triangular sail supported from the top of a single mast by one yardarm. The small triangular sails provided by Lego® provide one SF.

THE GAME EXPRESS

FREE GAME MATERIALS

Each customer receives at least two free gaming gifts at no extra charge with each order. These gifts are not junk, they range from miniatures to magazines to adventures to source books to games. The more your order is the more expensive the free gifts will be.

For example, order $30.00 and receive a $10.00 gift plus a miniature figure. Plus, if you order an item that has been released and we do not have it in stock then we will include an **extra 3rd gaming gift** with the order at no extra charge.

Also, if you pre-order an item at before it is released we will also enclose **another gaming gift** at no extra charge.

VISA, MASTERCARD, DISCOVER, & C.O.D.s ($4.75 extra)

MINIMUM ORDER $15.00

1–800–780–GAME (4263)

USA only.

OVERSEAS orders welcome.

Call (704) 293-3014 or send your order to THE GAME EXPRESS

P.O. Box 805 Cullowhee, NC 28723

All orders of $100.00 or more get **FREE SHIPPING IN THE U.S.** (Including $125.00 Overseas orders).

The jib is a small triangular sail mounted between the front mast and the bow. The jib provides an SF of one.

Example: The designer of the *Skull's Eye Schooner* wanted a Speed of 70. The designer finds the row for a 6 HF and finds that the Sail Loss is 8. Dividing the Speed of 70 by the Sail Loss of 8 yields a result of 8 with the fraction dropped. The Skull's Eye Schooner ends up with a Speed of 64 dots using 8 SF. The *Skull's Eye Schooner* cannot add an additional SF because one and one half its HF is 9 and the total SF must be less than this.

Sail Loss Table

HF	Sail Loss
3	16
4	12
5	10
6-7	8
8-10	6

Collectible Trading Card Games
Role Playing Games
Board Games
Video Games
Free stuff with every purchase!!!

WWW: http://www.vpm.com/greenleaf/
Email: Greenleaf3@aol.com

Phone: (610) 853-2546
Fax: (610) 853-1788

6.4 Masts

The masts on board a ship support the sails and are limited by the sail types and number. Lego masts come in three sections; base, middle and top. The base mast has an integral base plate, the middle mast mounts on top of it and the top mast mounts above the middle mast. Both the middle and top masts may be mounted directly to base plates. In terms of design, there are three types of masts; single, topped and full. Some masts require top castles and ratlines to support them.

A single mast is a top mast section mounted directly to a mounting plate (e.g. Renegade Runner). Single masts do not require top castles or ratlines, and they may carry lateen or gaff sails. The single mast is frequently used as a mizzenmast on the rear deck of ships.

A topped mast is a middle mast section with a top mast and a top castle with short ratlines (e.g. Imperial Flagship). A topped mast may carry a gaff sail, a high topsail or any combination of these.

A full mast consists of all three mast sections with a top castle and long ratlines (e.g. Skull's Eye Schooner). Full masts may carry a main sail plus a topsail or high topsail.

In addition to the above listed sails, the first mast of the ship may also carry a jib.

The width of the ship determines the types of masts it may use. An 8 can mount only single masts and topped masts. 12's can mount only full masts on the main decks and a mizzenmast on the rear deck.

The number of masts needed depends on the type of sails being used and the SF required by the design. Subtract one from the SF for the jib and divide the remainder by 3 if the ship is using full masts. A remainder of one requires a lateen on a mizzenmast, a remainder of two a gaff or topsail on a mizzenmast. If the ship is using gaff sails, divide by two. Typically, ships with gaff sails on the main masts will use either gaff or lateen sails on the mizzenmast.

Example: The designer of the Skull's Eye Schooner needs enough masts to loft 8 SF of sails. The designer subtracts 1 for the jib and divides the result of 7 by 3 to get 2 with a remainder of 1 SF. The Skull's Eye Schooner ends up with a jib, two full masts with main sail and topsail, and a lateen on a mizzenmast.

6.5 Tonnage

The ship now has values for its HF, SF, Speed, Length, and Sail Loss and all that remains is the crew and cannons. The sailing crew of the ship is equal to the SF for the ship plus two. This translates into one sailor for every Sail Factor plus a Captain and a First Mate. The additional crew and equipment is limited by the tonnage of the ship.

The ships tonnage is equal to its HF for 8's and one and one half its HF, rounded up, for 12's. The tonnage is then allocated for crew, cannons, marines, cargo, etc. One ton is equal to 4 figures, 1 cannon and 2 figures, or 4 chests or barrels.

Example: The *Skull's Eye Schooner* is a 12 with 6 HF, resulting in 9 tons of space available (6 multiplied by 1.5). Being a pirate ship, it cannot have more than one half its tonnage in cannons so the designer puts 4 cannons on the gun deck on slides to allow them to have a broadside of 4 cannons on either side of the ship. The designer then adds 4 tons of pirates, a total of 16 extra figures. One half of the extra pirates may have muskets or pistols so four of the pirates are female and 4 other pirates have muskets. This leaves one ton of space open for treasure chests.

6.6 Design

The actual configuration for your ship depends on your imagination and how many pieces you have. However, there are some general guidelines in designing ships.

- Ships with two or more cannons typically mount the cannons on the gun deck. The cannons face out gun ports on one or both sides of the ship and may be mounted on wheels or slides.
- Rear facing cannons, called stern chasers, can be mounted singly or dually on 12's in the hull.
- A ship may have only one cannon mounted on a turntable.
- Any ship can mount up to 2 deck guns on the bow.
- Pirates may allocate a maximum of one half of the tonnage to cannons.

LEGO and LEGOLAND are registered trademarks of INTERLEGO AG. This game is Copyright Stephen W. Gabriel. This game is the sole idea of its designer and is not recommended, supported or condoned by INTERLEGO AG. It may not be reproduced for sale or for incorporation into another product for sale without the express written permission of the author. ❑

Fighters With a Cause
Rethinking the Paladin

By Leonard and Ann Wilson © 1995
Illustrated by Bob Hobbs © 1995

GM: *"You what?!"*

Player: "I want to play a paladin of Sune."

GM: *"Sorry. Sune's chaotic good—flighty, vain. . . . Her religion's just not paladin material.*

Player: "C'mon. Just because she's not some stuck-up, stuffy old god of justice doesn't mean there's not a serious side to her religion. If a love goddess doesn't deserve champions to serve her, who does?"

GM: *"So play a devout fighter."*

Player: "That'd be missing the point."

GM: *"Then a dual-classed fighter/priest."*

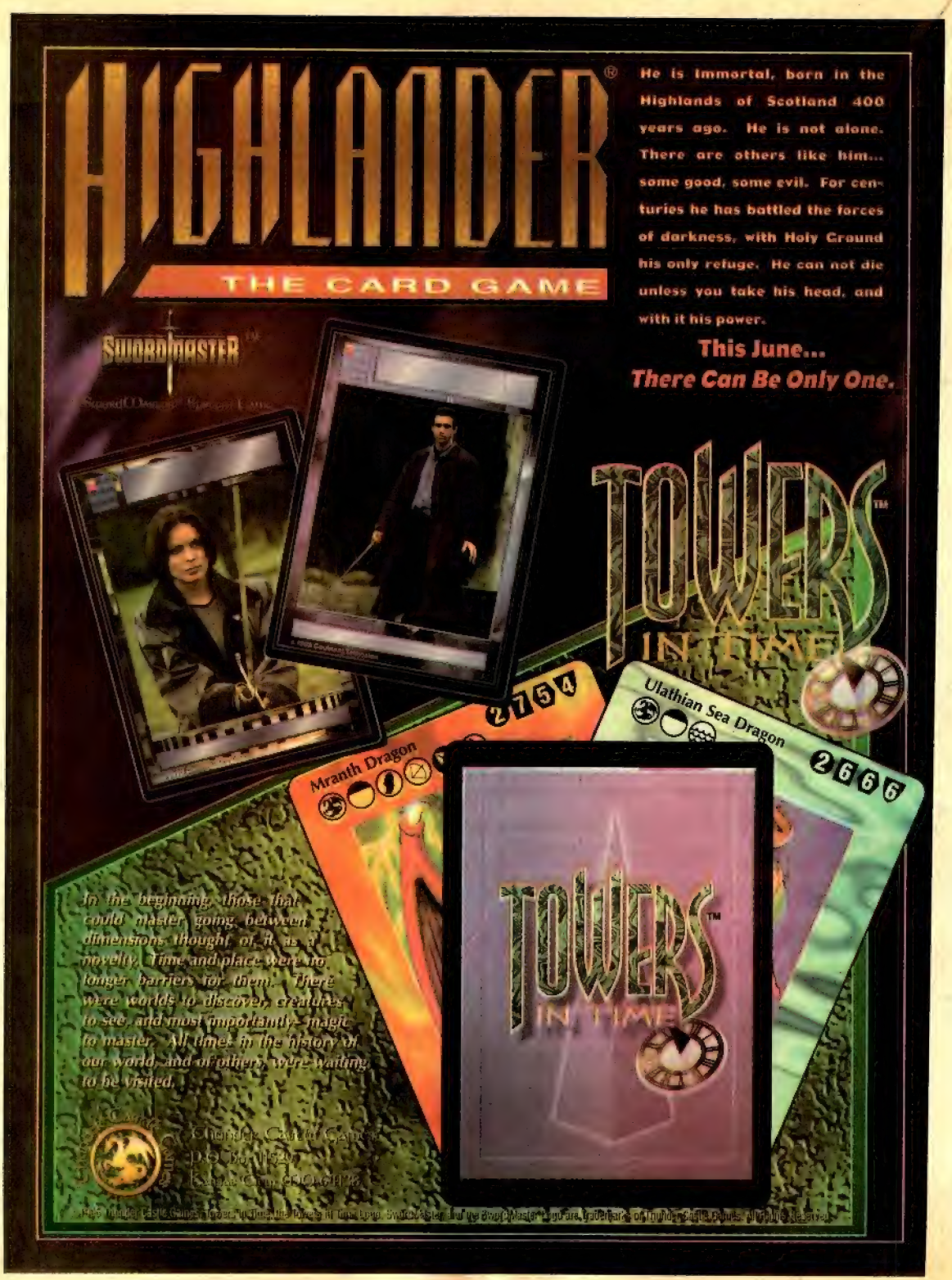
Player: "Would she get to use swords? The Player's Handbook doesn't say, but multi-classed priests have to keep their weapon restrictions. Wouldn't it be just as much a violation of the priesthood for a dual-class character?"

GM: *"Well..."*

When second edition AD&D™ made allowances for the presence of different types of priests, it was one of the biggest steps forward the game had ever seen.

Before that, gamers who played clerics fell largely into two categories: those who didn't care a thing about role-playing and just wanted a spell caster who could wear good armor, and those who (being the last in their group to create a character) would grudgingly throw together a stereotypical Christian-style priest to worship some faceless deity and act as a magical medic.

Now priests are the most varied and one of the most interesting character classes in the game. Players who wouldn't dream of touching them before are now actually getting excited about playing them. So in the new age of three-dimensional clerics, why


HIGHLANDER®
THE CARD GAME
He is immortal, born in the Highlands of Scotland 400 years ago. He is not alone. There are others like him... some good, some evil. For centuries he has battled the forces of darkness, with Holy Ground his only refuge. He can not die unless you take his head, and with it his power.
This June...
There Can Be Only One.
SWORDMASTER™
TOWERS™ IN TIME
Mranth Dragon
2754
Ulathian Sea Dragon
2666
In the beginning, those that could master going between dimensions thought of it as a novelty. Time and place were no longer barriers for them. There were worlds to discover, creatures to see, and most importantly—magic to master. All times in the history of our world, and of others, were waiting to be visited.
Thunder Castle Games
P.O. Box 11520
Kansas City, MO 64138
Hero Thunder Castle Games, Tower, In Time, the Towers in Time Logo, SwordMaster and the SwordMaster Logo are trademarks of Thunder Castle Games. All rights reserved.

are we still putting up with one-dimensional paladins?

The paladin detailed in the **Player's Handbook** is an excellent example of the idealized saintly Christian warrior, but formal Christianity appears in precious few of the make-believe worlds in which AD&D™ campaigns are run. Most game worlds feature a whole host of deities — some good, some bad, some neither — and some are home to more than one pantheon. To say that "saintliness" is the same throughout these worlds as it is in our own society is patently ridiculous. A saint is devoted to the dictates of his religion, whatever they may be, not necessarily to the cause of some abstract universal "good".

There is even a paladin of pagan ideals who slipped into the legendary examples of the class in the **Player's Handbook.** Though Sir Gawaine was said to convert to Christianity to appease a medieval audience in the legends that have been handed down to us, his true pagan beliefs are explicitly betrayed by the great number of his wives and lovers. All in all, Gawaine was a much more earthy character than Lancelot or Galahad (the other two knights of the Round Table listed as paladins), but then his was a much more earthy religion. He was probably not lawful good, or at least not as rabidly lawful as his peers, but in his own way he was just as saintly as they were. So, as the generic cleric has made room for the priest class in AD&D™, let's ask the generic paladin to make room for the champion:

The Champion

Ability Requirements:

Strength 12

Constitution 9

Wisdom 10

Charisma 17

Prime Requisites: Strength & Charisma

Races Allowed: Any

The champion is a pious and heroic warrior who serves as a shining example of the virtues of his religion, and he must remain true to its ideals at all times. Any race of character may become a champion, and may advance as far as the maximum level allowed to a fighter of his race.

All champions must have minimum ability scores of Strength 12, Constitution 9, Wisdom 10, and Charisma 17, and must also meet the minimum ability requirements of a specialty priest of whatever religion they ascribe to. A champion with Strength and Charisma scores of 16 or higher gains a 10% bonus to all experience he earns.

A champion may use any weapon and wear any type of armor. He gains experience levels and hit dice as if he were a paladin.

A champion must live his life in complete devotion to the beliefs of his religion. If he ever knowingly fails to take an action which the tenets of his religion say he should take, he must seek a priest of his religion who is 7th-level or higher, confess his sin, and do penance as dictated by the priest. If he fails to do so as soon as it becomes feasible, he will lose the use of all his special abilities and function as an ordinary fighter until he does do penance, and that penance is likely to be much harder on him than it otherwise would.

If he ever knowingly and willingly performs an act which goes directly against the tenets of his religion, he immediately loses his status as a champion, and nothing can ever restore it. He becomes a simple fighter in the same manner as a paladin who has committed an evil act.

A champion who performs an act which goes directly against his religion while enchanted or controlled by magic still loses his champion status, but may regain it by atoning for his deed. This is done in exactly the same manner as for a paladin who committed an evil act while under such an influence.

Potentially, a champion may be of any alignment, but he must be of the same alignment as his deity, and a DM may choose to exclude chaotic evil champions from his campaign, and possibly to exclude chaotic neutral and neutral evil champions as well. By definition, chaotic evil characters have no ideals to ascribe to, and the other two alignments aren't much better. If the DM allows such champions to exist in his campaign, they should be treated as powerful pawns who exist solely to carry out the whims of their deities. If they fail at any tine to please their gods (and such gods are notoriously hard to please), rather than lose their status as champions, they will probably be struck down by their master's divine wrath and have their souls imprisoned in torment in the most horrible part of the appropriate outer plane. Not even a wish can bring a champion back to life if he suffers such a fate.

All champions have the following special abilities in common:

- A champion receives a +2 bonus to all saving throws.

- A champion is immune to all forms of disease. If the champion serves a god of pestilence, he could still be a carrier for all sorts of nasty diseases, but would suffer none of the debilitating effects himself.

- A champion is surrounded by a 15′ radius aura of courage. All friendly creatures within the aura, including the champion himself, receive a +4 bonus to saving throws against magically instilled fear. All friendly creatures within the aura also receive a +2 bonus to morale (and to Fear Checks, if you are using that rule introduced in the **Ravenloft** boxed set).

- A champion may call for his war horse upon reaching 4th level, or anytime thereafter, in exactly the same manner as a paladin

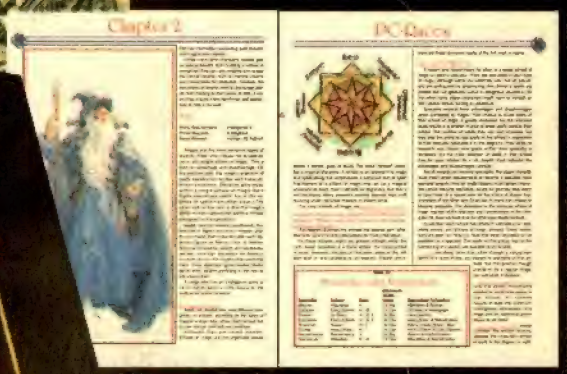
- A champion can cast priest spells once he reaches 9th level. Like a paladin, he gains no bonus spells for a high Wisdom score, and he uses the Paladin Spell Progression chart. A champion is restricted to the use of spells from the combat sphere and from three other spheres assigned by the DM. These spheres are the same for all champions of a given deity, and should be the three spheres the DM deems most important to that deity. A champion cannot cast spells from scrolls, and is in all ways restricted to using only those magic items allowed to the warrior group.

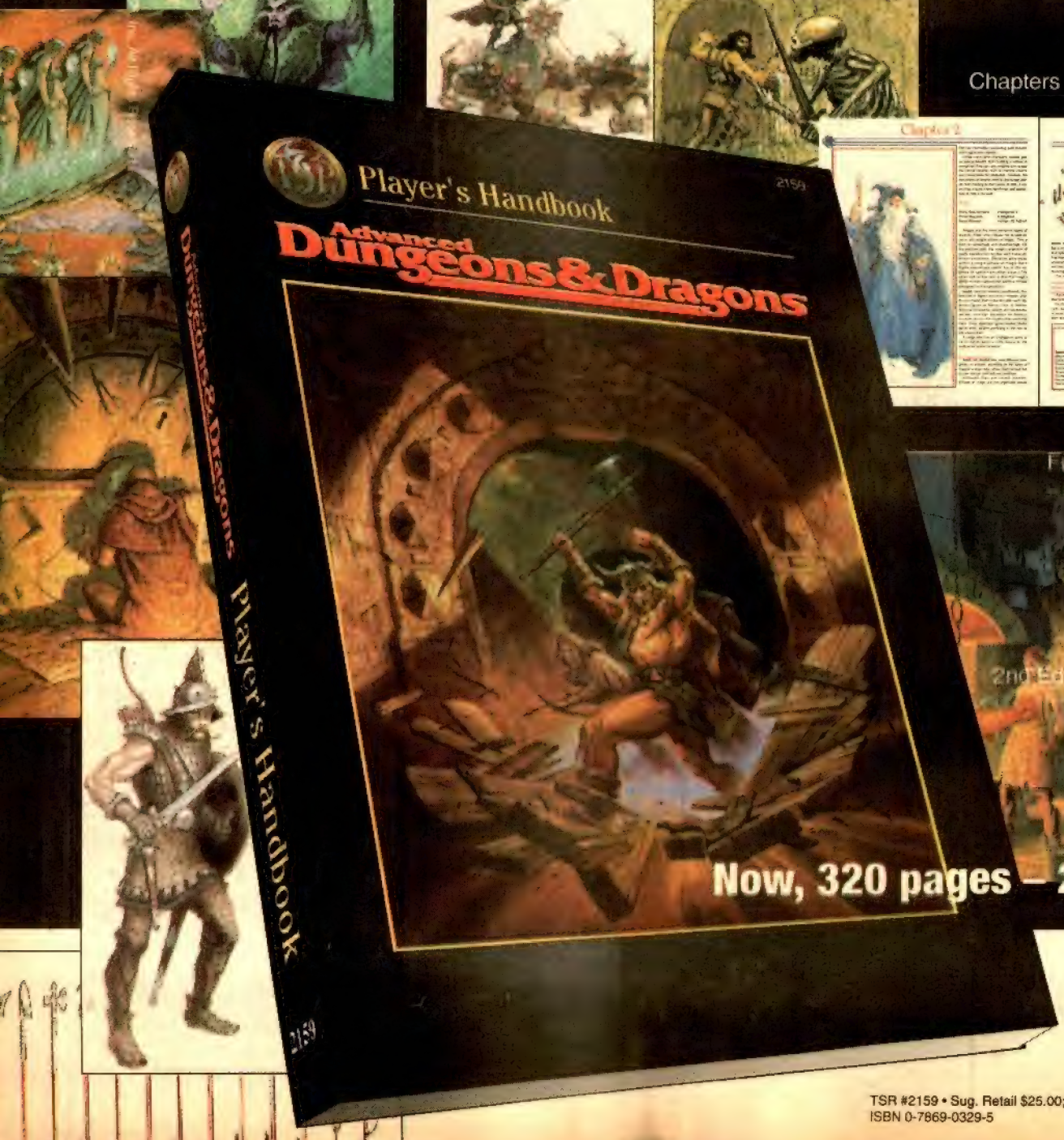
In addition to the standard benefits granted to all champions, a champion receives any special abilities normally granted to priests of his religion, though he receives them two levels later than a priest would. For example, 1st-level druids start off with a +2 bonus to all saving throws versus fire and electrical attacks, and with

THE W

Now, bigger . . . and bolder!

Chapters have color-coded folios





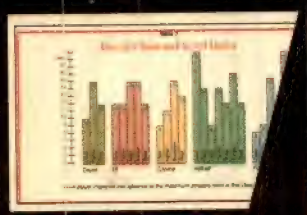
Full color charts, coded type
– color throughout.

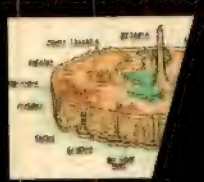
Now, 320 pages – 25% more.

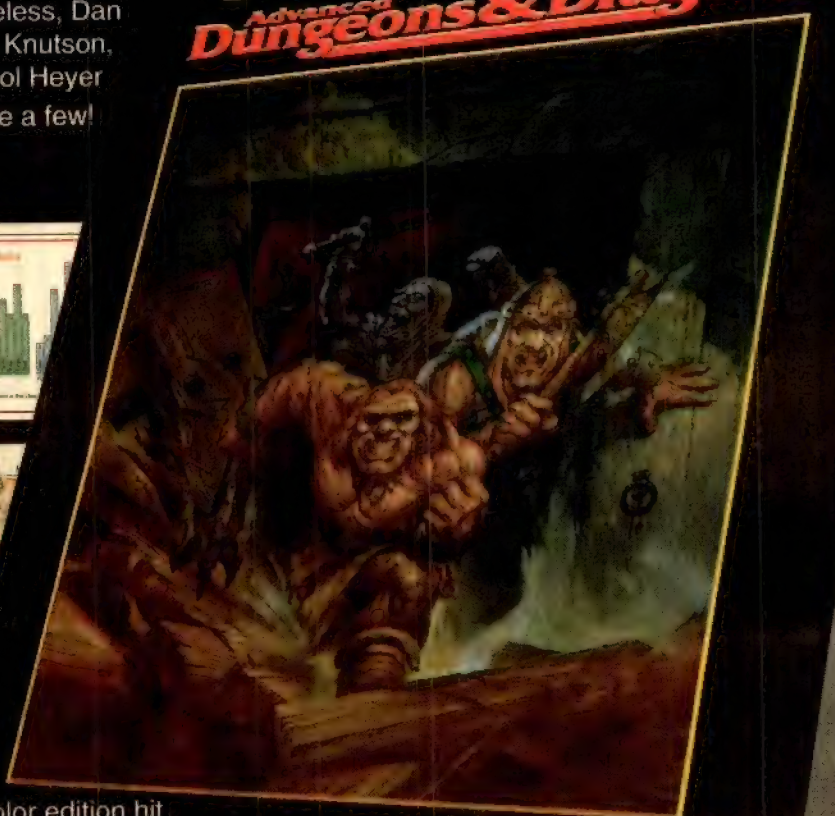
TSR #2159 • Sug. Retail $25.00;CAN $32.00; £15.99 U.K.
ISBN 0-7869-0329-5

ORD.

All *new* art. . . in color - throughout each book. Featuring some of the heaviest hitters, best known, most noted illustrators of fantasy art – Jeff Easley, Robh Ruppel, Les Dorscheid, Tony Szczudlo, David O. Miller, Alan Pollack, Ken Frank, Roger Loveless, Dan Frazier, Dana Knutson, Carol Heyer – to name a few!







The greatest adventure RP game system the world has ever known.

The earlier 2-color edition hit the *New York Times* Best Selling list five times!

Now, 256 pages – 33% more.

TSR, #2160
Sug. Retail 20.00;
CAN $26.00; £11.99 U.K.
ISBN 0-7869-0328-7

On Sale in May.

Advanced
Dungeons&Dragons

the ability to speak the secret druidic language. A druidical champion would also gain these abilities, but only once he achieved 3rd level.

At 9th level, the champion would become immune to charm spells cast by woodland creatures, exactly as a 7th-level druid would.

Note that a druidic champion would not gain the powers of a hierophant, no matter what level he achieved. Hierophants are essentially a class unto themselves.

All champions are subject to the following restrictions:

• A champion may not possess more than 10 magical items, not to exceed more than one suit of armor, one shield, four weapons (not counting arrows and bolts), and four other magical items. All excess items which come into his possession must be donated to a temple of his religion.

• A champion must tithe, donating 10% of any income he receives to a temple of his religion.

• A champion may only employ henchmen of his own alignment, and will not endure the company of anyone who openly violates the tenets of his religion. This does not mean he will only associate with folk who share his beliefs, but does mean he will only associate with folk who are willing to respect them.

In addition, if a champion is eligible for more than four granted powers because of his religion, no matter what level he would gain them at, the amount of experience he requires to attain each level should be increased by 5% per granted power after the fourth (e.g.: since druids can gain up to seven granted powers—counting their private language—as they advance through the levels, a druidical champion would be required to earn 15% more experience than normal for each level he gained.)

Role-Playing the Champion

Of course, using the champion class will require you to put some real thought into the religions of your world. It's impossible to role-play a character bound to a strict code of conduct without knowing what that code is, and it's that role-playing restriction which keeps champions from unbalancing the game.

You should always spell out exactly what conduct is expected from a champion to prevent abuses of the class. The generalized insistence in the Player's Handbook that paladins must always behave in a lawful and good manner leaves all sorts of gray areas that many players will gleefully take advantage of if given half a chance. What constitutes lawful behavior, for instance, varies drastically from one society to the next. And is it evil to slay a psychopathic killer while he's lying unconscious on the ground? If you can put together an airtight argument for either answer to that question, you've solved the modern controversy over capital punishment.

If you don't spell out what behavior is expected of a champion, his player will have to decide for himself at every turn, and will probably choose the most favorable interpretation for himself. If you try to penalize him for that, he'll have every right to cry foul. It's not his fault you didn't tell him how he was supposed to act.

Make a list of the virtues and code of conduct for each type of champion who enters your game. The code of chivalry given for the first-edition cavalier class in **Unearthed Arcana** would make an excellent model if you have access to it. Not that you should use the chivalric code itself as the starting place for the code of a champion—just borrow the basic format, and resist any temptation to follow the code's examples of elegant speech. How many people really understand the phrase, "Courage and enterprise in obediences to rule"? Curb any poetic urges you might have and write it all out in simple, concise, direct, modern English. Clarity is essential.

It will help you in figuring out the details of the codes of different types of champions in your campaign if you remember that all the deities of a single pantheon will share some common expectations of their worshippers. The Norse gods, for example, all hold courage and ferocity in battle as the highest of all virtues, regardless of their personal spheres of influence.

Finally, don't be afraid of accepting player input in devising the code of conduct for a new type of champion. If the player is genuinely interested in role-playing the character, he'll probably have some preconceived notion of what behavior will be expected of him, You can cut down on your own work load by asking him to define what he thinks his champion's code of conduct should be, then modifying the result if necessary to fit your own conceptions of the religion and to make sure it's sufficiently strict.

Player: "I want to be a champion of Sune."

DM: "Okay. " [flips through campaign notes] "You're chaotic good, and you'll need at least a 12 Wisdom, plus the other requirements of a champion. When you reach 3rd level, you'll be able to turn undead and cast one charm person per day. As one of Sune's champions, you're a patron of romance, and it's your sworn duty to help lovers overcome any obstacles which lay between them..." ❑

Note: AD&D, DM, and Players Handbook are trademarks for TSR's Advanced Dungeons and Dragons RPG. They are used here without permission.

Limited Edition Prints
(500 signed & numbered)
CLP0001
Assault on a Clydon Bridge
(this illustration 20x24) $39.95
Illustration © 1995
Douglas Chaffee

Galactic Empires !!!

Galactic Empires is a science fiction trading card game. While in command of Sector Headquarters you conquer terrain, deploy bases, ships, crew and special equipment, and cautiously avoid space monsters, hazards and other occurrences. The objective: Eliminate your opponents' Sector HQs, conquering the sector and eventually the galaxy.

Players choose which empire they will represent: Krebiz, Argonian, Corporation, Mechad, Bolaar, Vektrean, Indingan, Dragon, Scorpead, Clydon, Tufor, or P.O.T. More empires will be added to the game on a regular basis through additional expansion sets.

Game Mechanics: Each player uses his own deck of cards (Basic Game allows two players to use one deck). There can be as many or as few cards in the deck as you wish. Each turn consists of applying the output from your terrain to your bases & ships, playing cards from your hand and firing weapons.

The Cards Themselves: Each card is in dazzling full color from an assortment of different artists and illustrators. Each card has the rules needed to operate that ship, system, crew person, etc.

This card game is deceptively simple to learn. Even non-gamers pick it up quickly. More importantly, the game has the strategy of spaceship combat and a fantastic science fiction flair.

Galactic Empires lets you live the science fiction, control events in outerspace and experience the Far Side of the galaxy. Every science fiction enthusiast should get this game.

Call Companion Games for Details: 1-800-49-GAMES or 607-652-9038

Slaughterball!

A Brutal Sport for Dark Future RPGs

By Serge Stelmack © 1995 ❖ Art by Tom Frank © 1995

"Welcome, sports fans, to another terrific season of international Slaughterball, brought to you by your friends at College Sports! We have a terrific game lined up tonight: a face-off between last season's world champions the Warsaw Teutonics, and our own Anchorage Chainsaws! It's anyone's game as an estimated world viewership of five hundred million settle down for tonight's Tokyo-hosted match..."

Slaughterball is a game of excessive violence and brutality, designed to be integrated into dark future campaigns. Played out between two teams, with twenty-four players on the field, the objective of the game is to roll, kick, throw, or carry an armored medicine ball across the scoring line of the opposition. There are few rules, only very short stoppages in play, and numerous injuries, all of which make Slaughterball an immensely popular sport in violent societies. Though the sport is designed with such games as *Cyberpunk* and *Shadowrun* in mind, it can be adapted to just about any RPG in which fierce sports are appreciated.

Field Layout And Scoring

Slaughterball is played on a diamond–shaped field, usually surfaced with concrete or other hard substance. The field is one hundred meters in length, about forty meters wide at its center, and surrounded by a three foot wall.

At the far ends of the field are scoring lines, which are drawn ten meters from the points of the diamond. Moving the ball (known as the *drudge*) across the opponent's scoring line is one way in which teams can score points. Another way is to keep the drudge within "scoring circles" located near the center of the field. The

team that can move the drudge into their opponent's circle, and keep it there for twenty seconds, scores.

Once a point is scored, the game is paused while the drudge is returned to the center of the field. This interval is known as a "scoring break". Once it is there, players must arrange themselves on their side of the field, and then when all are ready, play continues.

The game progresses until one side scores three points more than the other. Thus a game's score could be zero to three, five to eight, or eleven to fourteen. If a game is not resolved within three hours, it is held over to the next night when play resumes. Technically, a single game could go on forever, though few last longer than two nights.

Equipment

Player equipment consists of helmets, face masks, armored vests, elbow pads, knee pads, groin plates, heavy boots, and clubs. A club is a meter long solid iron pipe two centimeters in diameter, used to beat off opponent players or push the drudge. All of these items are optional; some players choose to reduce their amount of gear to be less encumbered.

Team Deployment and Organization

Each team consists of twenty-four players, with twelve on the field at any one time. Players may not come off the field except during a scoring break, or unless they are seriously injured. Players that leave due to injury may not return to play that game.

Injured players may only be replaced once they have left the field. Consequently, opponents will often try to keep wounded individuals from leaving the field by either blocking their progress or beating them senseless. In such situations the injured often have to be rescued by their teammates, and dragged off the field so as to acquire fresh players.

During a scoring break, any number of players can be exchanged on the field. There are no particular designations of player type, as there is in football or hockey. Participants may play offensive or defensive roles either as their coach assigns them or as appropriate over the course of play.

Due to the high turnover rate of players through injury and death, most teams have large numbers of supplemental players waiting in the wings. As teams may only consist of twenty-four players, however, an old Slaughterball player has to be either killed or ejected from the team before a new one can come on board. This makes Slaughterball an extremely competitive sport, in which new players have been known to resort to all manner of underhanded actions in order to ensure their acceptance.

Rules

There are only nine rules governing the actions of Slaughterball players, though these are tyrannically enforced. They are as follows:

1) Neither team may have more than twelve players on the field at a time. If they do, the opposing team is automatically awarded a point.

2) Neither team may wear the same colors as the other during a game, nor may they don false colors to confuse their opponents. Doing so results in the offending party being benched for remainder of the game.

3) Any player rendered unconscious on the field may not be the further molested by the opposing team, except in so far as keeping their body from being removed from the field.

4) Any player killed during the game results in a stoppage of play for the evening. The game is continued the next evening, when the team of the deceased may replace them with a new player.

5) All players are to obey the referees completely, including not challenging any calls made. Failure to exhibit complete compliance with the officials results in the game automatically being won by the offender's opponents.

6) If the Drudge is pushed beyond the bounds of the field, the party which carried it out is benched for the remainder of the game. Their absence on the field may be replaced at the next scoring break, when the Drudge is returned to center field.

Note: Players will sometimes intentionally carry the Drudge off the field if it appears they cannot otherwise get it beyond their half of the field. In such cases the temporary loss of a player may be worth the return of the Drudge to center field.

7) If more than twelve members of a team are taken off the field due to injury, the game is called for the night and resumed the following evening.

8) No offensive cyberware is to be employed during the game. The use of any cyber weaponry results in an automatic victory for the offending team's opposition,

9) No player may carry onto the field any items beyond the standardized equipment of the sport. Additionally, no item beyond the standard equipment may be deployed upon the field in any manner. The penalty for doing so is a point to the opposing team. A stoppage in play will also occur while the item(s) are removed from the field.

Slaughterball Tournaments

Many nations in the dark future participate in Slaughterball, and compete for the coveted world title. Due to the simplicity of the game, the rules and playing fields are identical internationally.

The Slaughterball season lasts eight months. The first four of these consist of national championships, in which teams from various cities in a particular country vie to see who shall have the honor of representing the nation in the world championship. These are run by having each team play sixteen others. If the nation does not possess sixteen teams, sixteen games are played by pitting teams against one another at random.

The team with the highest number of wins is declared national champion, unless their total is equal to that of another team(s). In the event of a tie, the teams meet in sudden-death elimination playoffs.

Once the national teams are determined, the remaining four months of the season consists of international games. These are run the same as the national ones.

Sample Teams and Players

The Melbourne Marauders

Nation: Australia

Championship Wins: Australian National Champions 2013, 15, 16, 19 & 20; World Champions 2016 & 19

Scoring Average: 8 pts. per game

Scoring Ratio: 70% field goals, 30% circle goals

Player Turnover: 1 per two games - 20% deaths

The Marauders are by far the most popular of the Australian teams, having taken five out of the eight national championships since the Australian parliament legalized Slaughterball in 2013. Known for their sadistic demeanors and dirty tricks, the Marauders are always highly entertaining to watch.

Led by Captain George "Boxer" Bloom, a veteran of both the Philippine war and four Slaughterball seasons, the Marauders have a relatively low turnover rate due to their high standards. More than half the members have martial arts mastery or special forces training; the remaining members are either decorated ex-service men or hardened criminals.

Whatever their origins, all team members employ dirty tactics, which they coordinate for maximum effectiveness. The sheer diabolic inventiveness of this highly feared team have made them world champion in both 2016 and 2019, with only a narrow loss to the Moscow Czars in 2020.

The Miami Gators

Nation: United States of America

Championship Wins: U.S. National Champions 2017 and 2020; World Champions 2017

Scoring Average: 5 pts. per game

Scoring Ratio: 10% field goals, 90% circle goals

Player Turnover: 1 per four games - 10% deaths

Composed of giants, the Miami Gators have found their formula for success in sheer muscle mass. With the smallest member of the team coming in at a hefty 6'3", 240 lbs, the Gators dwarf the players of most other Slaughterball teams.

The tactics of this team of titans are simple: quick wins through sheer brute force. Taking possession of the Drudge, the Gators form a defensive phalanx about it, escorting the player with the drudge down the field to the scoring circle. Predictable, brutish, and blunt are words useful in describing this team, and ones for which they make no apologies.

With one of the lowest turnover rates in the world, the Miami Gators are composed of some of the most solid and brutally tough players ever to step onto the Slaughterball field.

Petera Fett — Star Player

Nationality: Australian

Team: Melbourne Marauders

Championships: Australian National Champions 2019 and 2020; World Champions 2019

Career Point Total: Zero

Career Kills: Three

A petite 5'3", 115 lb blonde, Fett doesn't look as if she'd last ten seconds in a serious Slaughterball game. Not only has she survived two seasons with the Melbourne Marauders, however, but she was voted most valuable player by the Australian Slaughterball League.

A black belt in Tae Kwon Do, Fett delivers devastating kicks to opponents, while dodging their attacks with her superior reflexes. Nicknamed "Mosquito" by her fellows, Fett mercilessly harasses opposing team members while the rest of the Marauders rally for possession of the Drudge.

Players facing off with the Marauders are sorely tempted to turn their backs on what they often consider to be only an irritant, but for more than a few that mistake has cost them their careers, and, in three cases, their lives. Fett has no qualms about attacking an opponent from behind, and her deadly kicks can snap bone dangerously easily.

On the field Fett goes unarmed and unarmored, preferring to remain as mobile as possible. She typically holds the position at center field to maintain lots of room to maneuver, tripping up breakaway players or crippling stray opponents.

John Armstrong — Star Player

Nationality: American

Team: Miami Gators

Championships: U.S. National Champions 2017 and 2020; World Champions 2017

Career Point Total: Forty

Career Kills: Twelve

A colossus of a man, John Armstrong is an Olympic silver medal wrestler. Hailed as one of the strongest men who has ever lived, John stands a towering 6'9" in height, and weighs more than 300 pounds. Combine that with his 2% body fat rating and you begin to get some idea of just how devastating a player he can be.

Five years as a Slaughterball player, Armstrong was originally a player for the Chicago Hurricanes, but was traded to the Miami Gators just in time for the 2017 season. Alongside his titanic companions, Armstrong battled his way to victory in the World Championships, scoring the winning field point in the final game against the Berlin Panzers.

A brutal giant, both merciless and certifiably psychotic, Armstrong has twelve kills to his record, all of which made the error of attempting to wrestle the Drudge from his possession. It is the only most admirably brave or exceptionally stupid players that dare to take on this leviathan single-handedly. ❑

Shakespeare Didn't Need Dice

A Polemic on Diceless Role–Playing

By John Wick © 1995
Art by Lorelle Ahlstrom © 1995

There are a lot of people in this community of ours who need their nests shaken. No, no. I don't mean getting in their faces and getting them steamed for the sake of getting them steamed. That's not only rude, but pretty stupid. Nothing ever got accomplished by getting someone mad, let alone trying to convince them of a different point of view. And so, with the introduction to this article, I want to say that it is not my intention to raise hackles or kick cribs, but I do want to address certain members of our community about one of the "Three Things Gamers Never Talk About". And please, let me emphasize again, that my intention is not to insult, but to educate.

There are three things that you never bring up with role-players:

- Sex
- Religion, and...
- Freestyle, or Diceless, Role-Playing

Since *Phil and Dixie*™ have already talked about the first one till we were blue in the face (waiting and waiting and waiting), and since the SHADIS editorial staff has wisely advised me not to address the second, the only thing left to talk about is (gulp) freestyle role-playing.

Now, I know a lot of people out there don't like freestyle, and there are a lot of people who love freestyle. This article is not directed to that latter group. You've already seen its validity. I'd like to talk to those I would like to call "Dicers."

I've talked to a lot of you at Cons and gaming stores about role-playing without dice, or cards or any other kind of random factor in a game, and more often than not, I've heard these arguments:

- You can't simulate random events without dice because the Game Master cannot simulate the random factor the way dice can.
- If a character fails or succeeds in a dicing game, it's because of the dice. If a character fails or succeeds in a freestyle game, it's because of the Game Master.
- Dice add an element of danger to a game.
- Finally, that combat is not the same without dice.

I have analyzed these arguments and I have to say... that I agree with every one of them.

Whoah! Whoah! Hold on here. Let's take a look at every argument and see what each of them means before we rush to any hasty conclusions, okay?

First, I agree completely that a gamemaster cannot simulate random events the same way dice can. And I would set forth the argument that this is a virtue to a "Styler's" game.

If you ever read an interview with an author, I guarantee that you will never hear them say these words:

"Well, I didn't know whether Jack Ryan was going to be able to leap to the chopper or not, so I rolled a twenty-sider to see which way it came out."

In fact, novelists have a definite idea of exactly what's going on and when it's going to happen. This is called plot. It's the engine that drives a story. Granted, some authors write books with absolutely no idea to where the plot and characters may take them; however, authors also have one tool that Game Masters do not: editing.

You and I cannot go back to a story and change facts to fit the story so the plot makes sense. We cannot have our heroes succeed two sessions earlier so the plot can move forward tonight.

And so, without dice getting in the way of a plot, the game master is free to cause determined random events in their world. Yes, this means that the game master must sometimes cause detrimental things to hap-

pen to the characters, but that's the next argument...

And again, I have to agree with the statement that a complete lack of randomness causes the game master to become a source of sorrow for our players.

So what?

There's a little tool that every game master needs in his GM Toolbox. It's called trust.

I have players who are willing to trust me when things go wrong for their characters. Hell, I even have players who purposefully have their characters fail at actions because they trust that I'll do something with their failure later.

For instance, I had a **Vampire** game running not too long ago, and our resident Toreador was in the middle of an incredibly crucial action when that ol' Toreador flaw popped up: she became enraptured in the beauty of the story's villain. And I didn't cause it to happen! The player simply stopped and stared at me with a stake in her hand, ready to strike. She left her character completely defenseless while the villain took the stake from her hand, raised it above his head and...

You see? She was willing to put her own character in danger to add drama and suspense to the story. That is trust. And it happens all the time in my games because my players are willing to trust me and I trust my players. So, taking their dice away from them does not necessarily take control away from them, it gives them complete control over their characters.

Now for that thing about dice adding danger to the game. Yes, I must admit that dice do add an element of danger, but not where I want it. Dice make it impossible for you to have control over whether your character lives or dies. You can no longer control the destiny of the plot, of NPCs, of anything. Because if the dice rule the game, then destiny is out of your hands, and into the hands of an unthinking, uncaring, totally arbitrary tyrant called fate. Fate doesn't care if your plot goes well, if an important NPC lives or dies, or even if the players succeed or fail. All that fate cares about is that things are random and out of your control.

Now if you really want that factor in your game, that's up to you. A lot of people find that it adds an element of the unknown to the game. But I feel that my players do that just fine.

Game Masters, ask yourselves how many times players have done something that you never counted on, no matter how many times you've gone over every damn decision they could make. Players always come up with something you didn't count on. Now, isn't that enough of a random factor in your game? Don't your players keep you enough on your toes? If not, then you have to educate the players you've got, or get some new players.

And lastly, taking dice away from players really makes the Game Master the Final Authority. And once the dice are put away, you'll soon find that the rules start to become rather meaningless as well.

And that leads to the last statement. Combat.

Again, I agree. Combat is not the same without dice. It's better.

I remember playing D&D so long ago. Take two D&D combatants and put them together and you get two of those little plastic swans that dip down into your drink and then rise back up to dip again. Back and forth, back and forth, back and forth.

That's exactly what most role-playing combat is.

Not in my game.

Firstly, everyone in my game avoids combat. Why? Because they've seen more characters get maimed and killed in combat than in any one else's game. Why, I had one **Rifts** player tell me that I was too brutal in my combat sessions. I just gave him a wicked grin and handed him a fresh character sheet.

Combat is designed for one purpose, folks, and that purpose is to kill people. Now, I don't actively pursue the martial arts, but I've spoken at length with many people who do, and so when my players encounter someone with martial arts, here's what happens:

First – Martial artist hits a vital area like the kneecap or groin. This immobilizes the opponent.

Second – While the opponent is down, martial artist kills him.

That's it folks. Three hits. He hits you, you hit the floor, he hits you again and you die. Three seconds and combat is over.

But let's say we have two trained martial artists. Well, if one has better skills than the other, the one with more skill and/or experience is going to win. End of story. That's the way it works in tournaments all over the world every day of the week.

Now, that's not to say that the better person isn't going to get hit every once in a while. And maybe they slip on that frigid November snow. That's all random stuff that my players and I add in. And so, if the two fighters are really close, the better one will have the best chance to win, but he's not going to come out of the fight without a broken nose, black eye, busted lip and twisted ankle. That's because I make combat hurt.

When a player tries to hit someone, I ask them very specifically where they are going to hit them, how they are going to hit them and how hard they are going to hit them. Punches, throws, kicks, jabs, uppercuts, hair pulls, headbutts, knees in the groin, eye jabs, bites, backhands, and grapples are all part of my "combat system", and when you get kicked in the groin, you better believe you're going to feel it. I don't need dice to simulate that. A male's imagination (and perhaps memory) is well equipped to feel a kick in the groin, thank you very much.

And you feel it for the rest of the game. All results of combat are listed on my players' character sheets as descriptions of the hurt. They remember when they're hanging off a thirty story building with a twisted wrist that's still sore from the night before. No hit points. No life levels. Just aches and pains.

Now I admit that the effects of combat that I just described could be implemented into a dicing game, but the bottom line is, that dicing games have boring combat because of the dice. Combat should be fast and serious. When combat ensues, my players are stuck into a real time situation where they have to think fast. If they have skills in combat, they have more time to think. for instance, if I have a player with a high skill level in martial arts, I give him a full five seconds to think out his actions. Another character who has never even seen a Bruce Lee movie doesn't even have half that time. See how it works?

So, yes, combat is not the same without dice. It's faster, more realistic, more dramatic and requires role-playing.

And that's it. That's why I prefer to keep my old dice in their bag, untouched. But there's one other reason that I like freestyle more than dicing. And this, I think is the core reason of it's popularity.

You see, when my friends and I get together, we don't get together to play a game. We get together to tell a story. That's what role-playing is, really. It's cooperative storytelling. Now there are many gamers out there whose sole objective is to build a powerful character. That kind of role-playing has its place in our community, but in the end, all they are doing is playing verbal video games. You walk around, kill, solve problems and puzzles, encounter characters that give you information and get experience points to make your character "better." That's Wizardry, Zork, and Ultima. Yes, it's a game and it's fun.

But there is a superior form of role-playing, I think. It involves plot and atmosphere, mood and character. There is a beginning and a middle and an end to characters, and they don't just try to plunder experience points to make themselves "better". No, no. The characters in my game develop. Sometimes, they even get worse, falling down the dark hole of their vices until they are almost devoured by their own demons. And sometimes, that is even their end. That's called tragedy.

But role-playing teaches us. It teaches us about virtue and vice. And we learn through the characters that we play, we learn through their virtues and vices. Sometimes we need to learn from tragedy. That's why Hamlet is so damn stirring.

And Shakespeare didn't need *any* dice. ❑

"The Dice We Use Would Not Excite You"

A Passionate Rebuttal to the Preceding Article

By John Zinser © 1995

Let me start by saying: I Like Dice. I love rolling them, feeling them; I go to Vegas once a month just to play Craps. Not because I like to gamble; because I like to throw the dice. I love saving throws, to-hit rolls, and gathering up a handful of six-siders just before my mage unleashes a deadly fireball. So you can imagine my shock when I walked through the layout room and saw the article which precedes this one being readied for the pages of SHADIS. I warn you in advance my rebuttal will be short and full of personal feeling. John Wick, who is five years my junior, is a member of what we of the old guard like to call a new age gamer. "I don't need dice: it's the story that matters. If my persona — that's 'Character' to you old timers out there — can do it, he can do it."

I don't believe that dice are completely necessary for good roleplaying. At the core of all good roleplaying is just that, the Roleplaying: the way characters are portrayed by GM and player alike. I have had many sessions of games which are supposed to be dice–heavy *(AD&D* and *Traveller)* where not a single die was rolled. Characters interacted with NPCs and no resolution was ever necessary; but hey, folks, if that's what you're looking for, join a Drama Club or go visit your therapist. This is a game, not a play. If you pull the dice or random factor from a roleplaying game it becomes nothing more than a freeform play with no script. The outcome is based on the whim of the game master.

Why dice are great!

Combat

I have to admit this is my biggest problem with diceless roleplaying. Combat and Conflict are inherent in almost every RPG on the market. If there is no random element to this aspect of the game there is no excitement. Sure, in diceless roleplaying your persona (there's that word again) can be down to his last hit point — Oops, sorry, forgot: don't really need Hit Points, this is diceless roleplaying — down to his last breath battling on the steps of the castle with a huge ogre who threatens the welfare of the entire kingdom … what happens next?

No Dice:

Player: "I lunge at the ogre with all my strength, driving my sword into his chest and slaying the beast before I am overwhelmed."

GM: "Sounds good to me, dude! You're successful."

Dice:

Player: (Down to his last hit point) "I lunge at the ogre with all my strength." (Tossing dice, waiting with anticipation as the outcome is not yet determined.) "Natural 20 — I hit!!!!"

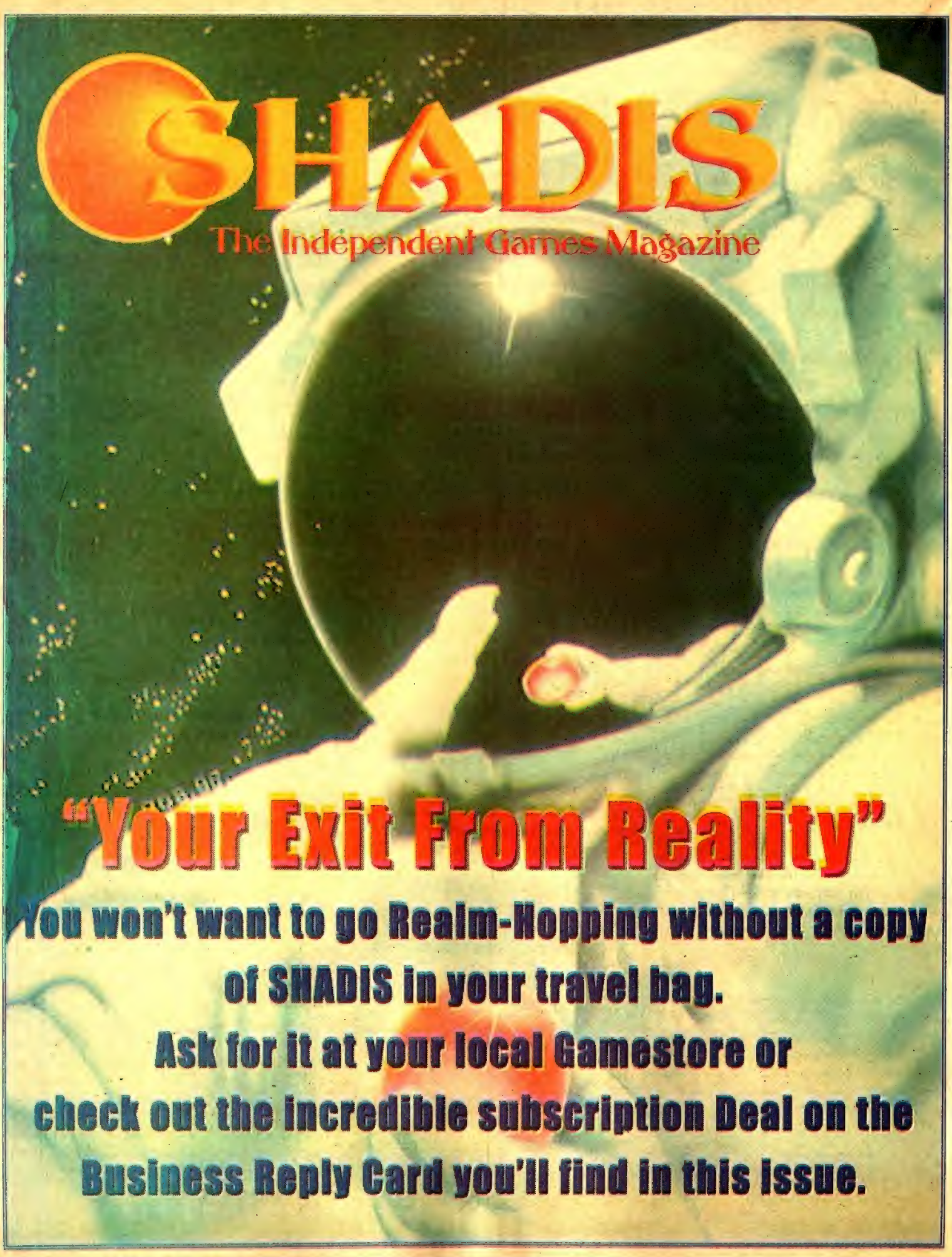
GM: "You drive your sword through the beast's chest; blood covers the steps as the creature cries out in agony!"

The results may have been the same but the hard truth is that when the player rolled the dice, he became that character. The dice roll was the swing of the sword and when it came up positive he was successful. No matter what people say, diceless roleplaying cannot give you that level of excitement.

Character Generation

The argument that Diceless players use here is that games that use dice to create characters restrict what you can do. If the player wants to be a Barbarian and the dice don't give him the appropriate strength then he has to be something else. This causes a situation where a player may fudge a roll to give himself the stats necessary to be the character he wants. "AHA!" they say. "What is the difference between that and diceless roleplaying? He's giving himself the stats he needs to play the character just like in a diceless system." My rebuttal to that is simple. I know dice fudging occurs, it's human nature, but in a game with dice only an occasional roll is fudged for the good of a character and the game. In diceless roleplaying essentially every roll is fudged by someone. Diceless games cater to players who are dice roll fudgers and have trouble handling failure. Deal with it and stop trying to take away my dice.

I have a small treasure chest of dice awaiting me in the gaming room shining like magical gems ready for me to tap into their power. So…*"tonight we play; I would invite you/ but the DICE we use would not excite you."* ❑


SHADIS
The Independent Games Magazine
"Your Exit From Reality"
You won't want to go Realm-Hopping without a copy
of SHADIS in your travel bag.
Ask for it at your local Gamestore or
check out the incredible subscription Deal on the
Business Reply Card you'll find in this issue.

GAME MASTER'S WORKSHOP

Hook, Line, and Sinker™

Adventures on the Fly!

With Friends Like This...

Hook: This scenario is designed for a group of spacefaring adventurers. While waiting on the observation deck of a starport for their ship to depart, the characters are approached by a nervous stranger. The man turns out to be Johnny Lao, an old partner-in-crime of one of the PCs. The disheveled man gives his old friend a data crystal and admonishes him to "forget you ever saw me." He then disappears into the crowd, throwing a nervous glance over his shoulder.

Line: The crystal contains a variety of puzzling things, but the boarding call should be sounded before the PCs have time to read the entire document. There are star charts and astrogation data which point to a barely-livable rock many weeks away by the fastest ship. There is a map of this planet, and a short list of coordinates on its surface. A brief description of some dangerous wildlife there is followed by a list of names of small-time smugglers. The smugglers' names (which will be recognized by Lao's friend and anyone else in the group with a criminal background) have notations after them, like "compromised," "?," and "OK." Other notes make it clear that there is something very valuable on this out-of-the-way planet.

Sinker: While walking to their ship, the party notices a commotion on the level below. Looking over the balcony, they see a stretcher being carried away by starport medics. On it is Johnny Lao, who apparently had a reason to be concerned. The PCs will soon have a reason to be concerned too, as their quarters are burgled during the first days of their voyage - someone wants that data crystal. Keep the pressure on; make them think their every move is being watched while they are on the ship. That actually is the case, as a pair of skilled criminals, in the employ of Johnny Lao's former boss, are following them. They want the crystal, which shows the location of some small, forgotten government arms caches, left over after a war decades ago. Lao bought the information for his employer, but decided to run off with it - and got in way over his head. The annotated list of names in the crystal shows who Lao thought he could trust to sell the items to once he had recovered them. (At the GM's discretion, he could have left a note explaining all this with the other data.) Should the PCs wish to dodge the issue by selling the information to a third party or bargaining with their pursuers, make sure they find out that the faceless enemy doesn't want a peaceful solution - they want the data and a total lack of witnesses. More motivation can be provided, if needed, by hinting that the map leads to some kind of fabulous weapon that they wouldn't want to fall into the wrong hands. Perhaps some biological, chemical, or nuclear weapons are in the forgotten arms cache.

Matt Staroscik

The Shadow Traders

Hook: During a visit to a new town, one of the PCs notices a strange man sneak up behind a one of the locals, lay a piece of rope down the length of their shadow, and then slink away. If the PC is observant, he notices there is something wrong about the person now - it may take a few minutes to realize that it is because they no longer cast a shadow.

Line: If the PCs decide to investigate this, they will find that the person whose shadow has been stolen starts to get blinding headaches and becomes bedridden - they are said to be affected by a mysterious wasting disease which curses the town. The person's family would be happy to reward the PCs if they could find a cure.

If the characters investigate thoroughly they will discover that every time a few people get this mysteriously illness it is the same time as a new church, palace or important building is being constructed. If they look into the town's past they may also discover that in the construction of the original city, people were bricked up in the walls of buildings to ensure its stability - a barbaric practice!

Sinker: What the characters must discover is that a mysterious man (the shadow trader) is stealing victims' shadows by measuring the length of the shadow with a piece of cord. The shadow trader sells these lengths of cords to the builders who wall the cord up in the building, which takes the victim's shadow with it. Without their shadow, the person pines away and dies within forty days. This is thought to be less cruel than walling up a live person, although the effect is the same. The characters would have to find out who is trading in shadows, retrieve the cord from its hiding place, and give it back to the afflicted person.

T. Walden and L. Pieper

A Snitch In Time

Hook: This HLS is for the time-travel genre; the PCs are time agents out to foil the attempts of rebel time-travellers to alter history.

Line: On one of their missions (the particular time and story do not matter), they gather clues to unmask the rebel organization. They do well up to a certain point, but then they start to fail miserably. Rebel agents constantly elude them, their elaborate traps and attempts to rectify time become useless. It is almost as if all their actions are anticipated.

Sinker: The turning point happened when one of the rebels, a former time agent bribed or coerced into working for the rebels, suddenly recognized one of the PC time agents as a *younger* version of herself, complete with half-remembered incidents in the chase and how the time agents failed every time. The game master should allow this pathetic anticipation of events by the rebels continue, up until the point where the PCs realize that one of the rebels is an older version of their female colleague! If they return to the central offices of the time agency, the moment they ask for a sustained surveillance of their female member for the next few years, a time shift will occur. The female agent will have no memory of the mission (although the other PCs will), and in the coming years a different team of agents will identify an attempt to coerce the agent and will then infiltrate and destroy that particular organization of rebels. The disadvantage is that the time agency will have no memory of a problem that canceled itself, and so agents won't receive any pay.

Pierre Savoie ❑

It's Time for Redemption™

The game of Redeeming the Lost.

Created by Rob Anderson

Redemption™ is an action packed collectable trading card game based on the Bible. Players lead a brave band of Heroes in a series of battles against the Forces of Darkness that are holding Lost Souls prisoner. Players win by rescuing the most Lost Souls. Cards are common, uncommon, and rare.

Features high quality artwork including works by:

Greg Hildebrandt, Ron DiCianni, Jeff Haynie, Michael W. Carroll,

and many other talented artists.

The first printing is Limited Edition and will sell out fast. Contact your Distributor now.

Forged In Virtue

Holy Swords for Any Campaign

By Ryan S. Dancey © 1995 • Art by Bob Hobbs © 1995

Imagine this scene: A Paladin comes face to face with a sizable group of orcs, who are raiding across the border into the lands she defends. The Paladin's player announces: "Rachel the Swift draws her +5 Holy Avenger and charges the enemy!" A battle ensues, in which much dice rolling and valuable gaming time is used to reach a preordained conclusion. The various powers and abilities of the Paladin's holy weapon, i.e. magic resistance, ability to dispel magic, etc. go completely unused.

Compare the above with this description offered by a player with a more creative GM: "Rachel the Swift draws forth Gauroth-Slayer, the Orcbane. As the blade is exposed to the starlight, it begins to glow with a deep blue radiance which flickers about the cold steel like tongues of flame! The sword shouts out in Orcish 'Your end is near, spawn of darkness! Cower before your doom!'"

The GM responds: "The Orcs are terrified at the sight of the blade which felled their ancient tribal hero, a sword they felt long lost in the Rift of the World. Feeling the holy power of Takkar radiating from Rachel, they take a step back in surprise. Moments later, their morale broken, the foul beasts turn tail and flee the encounter!"

Breaking the Mold

The Holy Sword, ofttimes known as the "Holy Avenger", has augmented the powers of warriors since the fantasy RPG genre was invented. It still appears in its seminal form in the **Advanced Dungeons and Dragons Dungeon Master's Guide**, from *TSR*. It is the purpose of this article to reexamine the role of these blades, to expand and extend the common perception of the Holy Sword, and to explore the ways that the swords' strongly aligned faith makes them different from more secular weapons.

The common aspects of religious magic within the fantasy RPG are the areas most often reflected in the powers attributed to a Holy Sword. Commonly, Clerical powers are focused in four areas: Healing, Divination, Protection and the Undead. The classic "Holy Avenger" augments these powers, providing a resistance to magic, the ability to dispel certain enchantments, and inflict more damage when used against evil creatures. All of these abilities are designed to make the classic PC able to stand toe to toe with creatures of the lower planes, who are commonly empowered with considerable spellcasting capabilities.

While ~~Demons~~ Fiends from the Outer Planes do indeed make great opponents, they are often overused, and underplayed to the point where many players consider them simply quick stepping stones to the next experience level. In many instances, the ability of a Paladin or variant character to heal the sick, or fight against a different specific monster type may be more in keeping with the flavor of the campaign. There are many times in a campaign when magic with no connection to Fiendslaying is required. These new roles are the areas where inventive Game Masters can introduce weapons of specific powers which will transform classic PCs into a variety of new and more interesting archetypes.

Imagine all the different roles which could be filled by PCs wielding variant Holy Swords, each dedicated to a specific task within the logical framework of the game world. Most campaigns have a proliferation of deities and demigods, each interwoven with a unique aspect of the cosmos. Why should a Holy Sword created by a church who worships a Power of Justice be identical to that made by clerics of a Power of Honor or Truth?

What about the Dark Powers? They certainly have their own "unholy warriors", who need to be equipped with deadly blades of uncommon vileness! While no good PC would want such a blade, the destruction of one could become the centerpiece of a rousing adventure!

And the Powers of the Balance, those who hold Neutrality above all? When and if they take up arms in a cause, should not their weapons be tempered and empowered to match those of their opponents? Neutral Holy Swords may have equally devastating effects on both Good and Evil creatures!

Creating a New Avenger

How difficult is it to introduce a new Holy Sword into a game? Not very! The steps below outline one possible process to generating such weapons. I suggest that you track each step on a 3"x5" index card, which you can file for later reference, or give to a PC when the sword is at last recovered!

Step One: Faith

Examine the faith of the character for whom the Holy Sword is being designed. If it stresses battle, honor, leadership, or any other virtues in particular, then that may prove to be a defining characteristic for the powers of the weapon. If the teachings of the faith provide any guidance for dress or deportment, the Holy Sword should reflect them. If the clerics and holy warriors of the faith are expected to dress simply and live lives uncomplicated by wealth, then a Holy Sword for this order should not be a gaudy thing encrusted with gems and gold!

Of course, the sword will hold the same alignment as the deity to whom it is dedicated. If the weapon is to have its own personality, then that personality should espouse the "party line" of the faith in an unwavering fashion. The sword will be fairly unconcerned about issues beyond the scope of its use, unless it is inhabited by a truly powerful spirit! In that case, the personality of the sword will have to be developed into a full fledged NPC.

Step Two: Review the Campaign

Look for areas where the PC may need extra help to complete some future adventure. Are particularly powerful NPCs at work of whom the PCs are as yet unaware? Are specific environmental conditions extant in the campaign that the PC or her companions may be hard pressed to cope with? Is the party strong in Wizardly and/or Clerical magic, or do they need assistance? Decide what concrete objective of the campaign will be achieved by the inclusion of your new Holy Sword, and then tailor its effects accordingly.

Step Three: Game Mechanics

Remember that Holy Swords are almost always enchanted with the most powerful level of attack and damage bonuses allowed in the game. These weapons are not just magic, they are physical manifestations of the campaign Powers themselves! The mere presence of such a weapon will prove to be a constant irritant to creatures of opposite alignments. It should be very difficult to destroy such a weapon through conventional means. Some amount of magic resistance applied to the sword itself may also be appropriate.

If the weapon is to have special attack modes, determine the complete rules for their use, and make careful note of them. Look for loopholes, things that the sword could be used for outside the scope of your design, and make provisions to prohibit those uses.

What additional magical powers does the Holy Sword possess? How are those powers activated? If some of the powers can only be used on a limited basis, how often may they be employed?

Sometimes, a good way to make a Holy Sword truly unique is to browse through your collection of spells, looking for enchantments that are rarely used, either due to obscurity, or because another spell serves the same purpose or works better. Often, these "overlooked" spells will have interesting manifestations and aftereffects that you can weave into the description of your new Holy Sword to provide quite a bit of flavor!

Step Four: Construction

What type of weapon will the Holy Sword be? Will it take the form of a short sword, an ancient khopesh, a curving scimitar or the standard two-handed broadsword? What materials will be used in its construction? Will there be any "sound and light" effects from these components when the various powers of the sword are active? Take some time to describe the weapon completely, starting at the tip of the blade, and working back to the pommel. If you have an artistic bent, draw your mind's-eye vision of the weapon. When you are ready, note all these details on the index card.

MAGIC™ The Gathering

SPECIAL!
Foreign Editions of MAGIC™ The Gathering Now Available

Available
or
Coming soon...
- ICE AGE
- WYVERN
- Chronicles
- RAGE
- Star Wars
- Star Trek
- SIM City

Call for availability and pricing

1/800/900-GAME
4 2 6 3

FREE SHIPPING !

P.O. Box 4351-779
Hollywood, CA 90028

MULTIVERSAL TRADING COMPANY

☐ Yes! Rush me your FREE catalog

Name:

Address:

City: State: Zip:

( )

Telephone:

Step Five: History

No weapon of power is ever forged then thrown carelessly away, and certainly not a Holy Sword. What is the history of the weapon? For whom was it forged, and what became of that person? Did the weapon play a decisive role in some ancient battle? Decide where the sword is now. How did it get there? What are its guardians? What conditions must the PC overcome in order to take the sword from its resting place without violating her alignment? Again, list this information on your index card.

Step Six: Naming the Blade

PCs like nothing better than having weapons which are named, and carry a history within the campaign. A name transforms a mere sword into "Gauroth-Slayer, the Orcbane" without altering any of the fundamental game mechanics you've outlined for the weapon!

Building the Legend

It is important to start work on a Holy Sword early in your campaign, if you intend to use one. That way, you can begin to drop hints and rumors to the PCs long in advance of actually introducing the weapon itself. If some evil NPC has an Unholy Sword, allow word of the weapon to reach the PCs, so they will be understandably terrified if they ever meet that NPC in battle!

Once you're ready to introduce the Holy Sword directly, you will be able to begin providing leading information to the PC through legend, rumor and observation. These clues should provide the hook for a challenging adventure leading to the recovery of the Holy Sword!

After the weapon is in play, continue to build the legend. If the PC defeats an impressive foe, have some mention of that fact casually dropped by a bartender or merchant that the PC deals with later in the game: "I've heard tell that Spastik the Ogre'll not be troubling us again after your fight in the forest! Few indeed will be the monsters that'll stand up to ye and The Orcbane, I'll warrant!"

If the sword is lost or stolen, make its recovery another tale for the legend. A brave knight who crosses miles of burning desert to retrieve his weapon from the Temple of the Snakemen with but a dagger and length of stout line will gain stature among his fellows for the deed.

If the sword is broken through no error on the part of its wielder, either through your design as the GM or the unforeseen consequences of fighting a particularly difficult opponent, then the Holy Sword should exit with as much legendary color as it entered the campaign. The deathblow to the heart of Chlorofluorocarbon, Black Dragon of Swampmarsh might indeed melt the blade in a gush of acidic blood, but a vile darkness will have passed from the realm, never to return. A Power, well pleased with the killer of the dragon might reward the character with innate magic abilities or even a new Holy Sword!

Likewise, if the wielder is forced into a no-win situation, where she sacrifices all for her cause or companions, allow the final battle to take on epic proportions before the tragic fall. While normal combat might result in only a few enemy deaths, let the doomed warriors' companions watch from afar as a wall of bodies forms around the desperate fighter, mounting ever higher until the sheer mass of attackers proves too much. As a final act, the hero may opt to break the Holy Sword herself, rather than allow the weapon to fall into the hands of the enemy.

Keep careful notes about the adventures the sword plays a significant part in completing. Over time, enemies may arise to avenge these defeats, and seek the wielder of the Holy Sword. If the character dies, the sword may reappear in the game as no more than a legend, though the players will know the tales to be true. This serves the dual purpose of enriching your campaign's history, and providing personal ties between that history and the players.

Unsheathing the Blade

What does it take to become the owner of such a weapon? In most cases, a Holy Sword may only be used fully by a cleric or holy warrior of the faith. Others who fight with the sword gain only limited attack and damage bonuses, and no special effects whatsoever. Creatures of opposing alignments will take physical damage from trying to wield the blade (though such damage usually doesn't occur simply by being struck by it in combat!) Creatures of neutral alignment will be somewhat repulsed by such a strongly aligned weapon (unless it is aligned toward Neutrality) and will not wish to use the weapon or even have it in close proximity.

Holy Swords are usually acquired after completing a quest for the patron Power. Sometimes, a prophecy of some sort may be involved, giving the characters clues as to how to find the blade. Other times, a vision of the sword's current location may come to the character in a dream. In any case, retrieving the weapon should involve a dangerous journey, and fearsome opponents.

Once a character has located the sword, she must find a way to justify taking the blade in light of the principles of her Faith. Robbing graves or stealing from others is rarely an acceptable behavior for one who would take up a Holy Sword. A direct challenge is best, where the character tells her opponents that if she defeats them, she will take the sword as a spoil of battle. Other times, the character will have to contact the dead spirits who control the tomb or sepulchre where the blade is located, and request their permission to remove it. Finally, and in very rare instances, the character may need to contact the Power or its intermediaries directly and ask for permission to take the weapon.

Once the blade has been recovered, the character must spend some time learning about the newly acquired sword. The character may need to get divinations or pay for research in ancient tomes to learn the activation words for various powers, or may need to be instructed in how to fight with a particular type of weapon if it is unfamiliar. Furthermore, some Holy Swords will carry with them certain obligations or lifestyle changes which must be adhered to. A sword dedicated to killing dragons is not going to be used correctly in endless campaigns beneath the earth fighting dark elves! One common task set before those who recover Holy Swords is to set right anything the previous wielder failed to accomplish. Monsters may need to be killed, persons of noble lineage rescued, documents retrieved from dank vaults, or rogue spellcasters brought to justice. Whatever the mission, the newly empowered character should be made aware of the responsibilities which come with the new weapon.

The Role of Faith

The Holy Sword is not a merely magical item. Its existence is a testimony to the power of the PC's faith, and the unfortunate need for strength of arms in defending the precepts of the faith. The Holy Sword is the embodiment of the faith, and as such, represents both an item of great power, and great responsibility. The wielder of such a weapon must understand that her actions are magnified by the focus of power that is the Holy Sword. Others will judge not only her, but her faith as well, for good or for ill. Its abilities have been made available to the character not merely to improve combat statistics and cast a few spells, but to actively engage in furthering the objectives of the faith and the Power it represents. Should the PC ever lose sight of that responsibility, the sword will vanish, reclaimed by the Power to be passed on to a more worthy member of the faith.

Magic alone is insufficient to craft a Holy Sword. The weapon must be blessed, and much of its power imbued by the Power to whom the sword is dedicated. Should the weapon ever be used to work against the faith, it will shatter or vanish, never to been seen again. If it is accidentally lost, as many resources as necessary must be expended to recover the blade, if such recovery is believed possible. Loss of a Holy Sword beyond possibility of retrieval is usually cause for a great loss of reputation and honor.

To others of the PC's faith, the possession of a Holy Sword will provide further evidence that the character walks the path of righteousness. To creatures of opposing alignments, the weapon will prove an irresistible target, as the destruction of such an item will greatly please the darker Powers.

The PC should be able to make binding oaths by laying the Holy Sword at risk. A character who swears to complete a mission, or "have Orcbane shatter into a million motes of razor edged dust in my hands" will be well motivated to fulfill the conditions of her oath. *Such oaths should be binding!* Likewise the PC should be able to remove any question of identity when presenting herself to other members of the faith. A bishop who has never before met the character should open his church and make welcome the PC who displays a Holy Sword dedicated to his faith. The aura of strong alignment which surrounds such a blade makes it impossible to fool anyone with a fake created from illusion or phantasm.

The Holy Sword may be required for certain religious rituals, like the knighting of a new Paladin, or slaughtering a ritual sacrifice. It may also serve as the material component for some spells, taking the pace of the PC's normal holy symbol. When the PC has grown old, and is unable to raise the sword in the defense of the Faith, it may be honorably retired and displayed as a symbolic reminder of the strong arm of the church, or passed down to a young warrior of sufficient valor and courage to honorably wield the sword. The character should never be able to decide the fate of such a weapon, as it is rightfully the property of the faith, not of any one person. It cannot be sold, willed, or given away, or the sword's Power will send agents to retrieve it.

Some Examples of Variant Holy Swords

Gauroth-Slayer, the Orcbane

This sword is designed for PCs who adventure in lands overrun by the foul, piglike monsters known as orcs. Orcbane is a longsword crafted by Dwarven smiths centuries ago, and enchanted to provide significant advantages to the wielder in conflict with orcs.

Its blade is cold fired steel, nearly unbreakable. When exposed to starlight, the blade glows with blue fire, providing enough light for even a human to fight effectively even at the darkest time of the night. The pommel is formed of a solid obsidian ball, which will cause the wielder's hand to tingle when held if orcs or their kin are within 50 feet.

The blade speaks Orcish, and uses its fearsome reputation to its best advantage during the exchange of words before combat begins. Furthermore, it confers the capability to speak and understand Orcish to its wielder. Its hilt is wrapped with the hide of Gauroth, an infamous champion of the orcs, legendary in their history. When the blade is drawn in combat, all orcs who see the weapon will recognize it, and must make a morale check or flee the battle.

In addition to the abilities it confers upon its wielder, Orcbane also does double damage against any orc or related monster hit in combat. On a perfect attack roll (usually a "20") against an orc, the blade decapitates its target. Finally, the blade provides one bonus attack each combat round when engaged in fighting orcs or related species, provided the additional attack is directed at an orc or similar monster.

Tejardin, the Healer

Created during a time of great suffering, when the land was stalked by a fearsome

plaque spread by wererats, Tejardin (pronounced "Tay-har-deen") was tasked with healing the sick and fighting against the lycanthropes that menaced the realm. Tejardin is a short sword, designed to be wielded in the warrens and sewers which often form the battleground when attacking such creatures. The blade itself is black iron, though magically enchanted to be resilient and strong. The hilt is of silver, and the pommel forms the holy symbol of the faith to which it is dedicated.

The blade protects the PC's companions from lycanthropy in a sphere 20 feet in radius, and also confers upon her the ability to detect the taint of the curse in others, up to 30 feet away. The PC is able to determine the nature of any lycanthrope's animal form as well.

The sword can cure anyone cursed with wererat lycanthropy, though such a cure must be voluntary. Often, only a few days must pass before a wererat becomes so twisted by the curse that such a request is beyond it.

The sword can clear any contamination from a small well, rendering up to 100 gallons of water safe to drink, and free of any nonmagical or magical contagion. When wearing the blade, any natural or magical ability of the PC to heal is doubled in effectiveness, plus the PC can Cure Disease, and Neutralize Poison once per day.

Lehima, the Sandlord

This blade was forged for a mighty warrior who once led a tribe of desert nomads. Its natural environment is the high desert, a harsh place of burning days and freezing nights. The blade is a bastard sword (sometimes known to Paladins as "swords of uncertain parentage.") It is formed of fused sand, hardened by enchantments to the temper of the finest steel. The hilt and pommel are carved from the bone of a sand dragon.

In the desert, the blade confers several benefits to its wielder. First, it cuts the amount of water the PC must consume in half. Second, it completely protects the PC from mirages and heat illusions. Third, the blade can create a 10'-radius shell of sand which will act as a protective tent even in the most violent desert storm.

The blade is tasked with guarding the peoples of the desert, a place where mere mortals once blasphemed against the Gods themselves and tried to rise above their station. The husks of those foolish kings and their minions sometimes awaken, to stalk the desert nomads and the caravans which cross the desert from one trading port to the next.

To assist in that protection, the sword allows the PC to turn Undead as though she were a priest three levels higher. She is also protected from the level-draining touch of some Undead, and the curse known as "mummy rot" carried by the most powerful walking dead.

Oathbinder

Once, a valiant Paladin was drafted into the service of his native land, during a time of war. Though the combat had lasted for years, it showed no sign of ending, as neither side could gain a decisive strategic advantage. The Paladin grew weary of the slaughter, and was on the verge of breaking with his faith and giving up his commission.

A band of elves came to him while he scouted alone at the edge of the army, and told him of the destruction the war was causing to their forest home. They said that they had used spells on him from afar, and had determined that his heart was pure, though troubled. Bidding the Paladin to follow, they vanished into the woodland. Eventually, the Knight found his way into a small clearing, beside a bubbling spring. There, floating in the air was a shining sword with a hilt shaped like an eagle's feather.

The blade was Oathbinder, created in another age by forgotten Elven smiths, and empowered with the ability to secure any agreement between willing parties. With it, the Paladin was able to derive a settlement which benefited both nations, and the war was ended.

The longsword is covered in Elvish runes, which only appear on the night of the full moon. The hilt is inlaid with a pearlescent substance unknown to even the most educated Dwarven miners. It is then wrapped with a cord formed of a soft, golden fiber, entwined with a thin filament of pure mithril.

When a PC, pure of heart, holds the blade in both hands, he is able to read the minds of any two people in dispute. The two need not be present, for Oathbinder can seek them out even across the planes of existence. Together, the two in dispute and the character are enmeshed in a silent communication where only truth may be spoken, and falsehoods revealed. An oath made between these three individuals while in this state will be enforced by the Power served by the sword. If any of the three ever violate the oath, they will be struck deaf, blind and mute, until the terms of the oath are restored. This effect cannot be avoided, regardless of magical contrivances.

The sword also allows the wielder to detect alignment at will, with no possibility of deception, regardless of magical camouflage. The wielder cannot be affected by magic that would alter his alignment, or cause him to take any action which he would find abhorrent, including betraying companions, providing aid to enemies, etc.

The sword speaks an ancient Elvish tongue, no longer used by the elves themselves. However, it can read and understand even the most ancient Elven runes, and can provide a translation to the wielder through mental contact.

Wavesmoother

Not even a sword at all, but instead a long whaling spear, Wavesmoother has been passed from father to son in a small coastal fishing village for generations. Its shaft is ultradense adamantium alloy, and is considered to be unbreakable by the villagers. The spear's grip is black leather, carefully engraved with images of the leviathans of the deep that the spear has defeated throughout its history. The spear is tipped by the skull of a *k'thral*, a vicious marine predator. The skull has been sharpened over the years into a wicked point, the spines rising from the back the skull forming an impressive barb designed to hold the spear deep in the entry wound. The skull is a remarkable piece of scrimshaw, ornately carved and dyed with images of the Power worshiped by the locals.

The spear has several powers designed to make its wielder a fearsome whalehunter. First, it can cast a *Control Weather* spell once per day, which will calm even the most storm-tossed seas in a region extend-

ing up to 100 yards from the Spear. This zone of calm water moves with the spear, and lasts for one hour. Second, its enchantment magically enhances the strength of the wielder, allowing the spear to be cast twice the thrower's normal distance. Finally, the spear confers a permanent *Water Breathing* ability upon anyone who touches Wavesmoother, or is connected to the shaft by the casting line.

Wavesmoother is always carried on the first whalehunt of the season, as the villagers paddle their canoes out of their protected harbor, and take to the open ocean. Legend tells the villagers that the larger the first whale killed, the more prosperous the village will be for that year. Obviously, the hunter who returns to the village with a truly awesome kill will derive quite a bit of local renown, at least until the first hunt of the next year. Wavesmoother is not used again, being too valuable to be risked at sea more than once each year.

Wavesmoother has some additional powers bestowed by the Power worshiped by the villagers. When the village elders require assistance in adjudicating disputes between neighbors, they remove the spear from its traditional place of honor, and hold it forth, point skyward. Each side in the dispute explains the facts of the matter as they see them, and the spear will glow with a soft green light if any falsehood is uttered in its presence. This ability can be used by the spear's wielder, providing the effects of a *Detect Lie* enchantment, at will.

The spear has one last, more macabre power. It can call forth the spirit of one who has been drowned at sea. Such summoned spirits can be consulted for information, as they grow wise with the passage of years, even in death. The oldest spirits contacted by wielders of the spear are almost omniscient in their pronouncements. Each time Wavesmoother is used in such a fashion, the wielder is *geased* to undertake a quest of the GMs design. The GM also determines the age and knowledge of the spirit so summoned.

Souldrinker the Foul

Turnabout is fair play! This weapon is designed to be wielded by a powerful Demon Fiend from the Outer Planes. It is a wicked, dual pointed scimitar, made of some blood red steel alloy. The blade itself is etched with horrific symbols of pain and revulsion which twist and writhe whenever any mortal creature looks upon them. The hilt of the blade is built up to provide a grip custom designed for whatever terrible creature wields the blade, making it virtually unusable to anyone else. The pommel of Souldrinker is the most horrible aspect of the entire weapon. A miniature human skull is attached to the bottom of the hilt, and the soul of whomever the last victim of the sword was is entrapped within. The skull can do nothing but scream in desperation, wail in pain, beg for release, and weep softly.

In combat, Souldrinker provides a powerful enchantment which weakens the attacks of some good aligned creatures, and makes it impossible for low level creatures to even hit its wielder! Furthermore, the sword creates a globe of force surrounding the caster, extending up to 10' in radius. The globe affects all spells directed toward the Fiend thusly: Spells which inflict fire, cold, or electrical damage are converted to healing magic, restoring as much health as they would have inflicted damage. Spells which are offensive in nature but are not directly damaging have a 50% chance of being completely negated, and a 50% chance of simply rebounding upon the caster. Spells which normally control the mind instead open a temporary pathway between the Fiend and the caster, driving the latter insane, and providing a little light comedy to the former!

Souldrinker's most dangerous ability is also its namesake power. Whenever the sword strikes a mortal creature, it has a 10% chance to "drink the soul", imprisoning it within the blade itself. Any previously trapped souls are cast down into the home plane of the Fiend, to be eternally tormented. The mortal bodies of creatures who suffer this attack die instantly, with no saving throw allowed.

Keeping Control of the Character

The PC should never feel inescapably tied to a weapon. The PC's faith is her most important treasure, that which sets her apart from the rest of society. A Holy Sword should always be a means to a specific end, not an overwhelming facet of the character. The PC should be known for following the tenants of her Faith, for courage, or leadership, not for how powerful her blade is.

It may be necessary, in the course of the campaign, to relieve a character of a Holy Sword. Perhaps the Power has need of the weapon in another realm, or another world. Perhaps a new evil has arisen which requires the character's attention, and a new, and different Holy Sword must be located and brought to the conflict. The character may tire of the constant demands placed upon her to follow the unyielding tenants of her faith's teaching, and she may decide to voluntarily put down the Holy Sword and return to a less public life.

The PC should not always rely upon the Holy Sword to solve problems. Perhaps a more diplomatic route would better serve both the near term, and long range goals of the faith. Some problems simply cannot be solved by blades alone, no matter how enchanted, and the character must allow others to assist her. Be wary of the "sword wielding the character" syndrome, where the PC becomes a mere vehicle to tote the Holy Sword from encounter to encounter, and the meat to swing the blade in combat.

The appearance of a Holy Sword, when carefully planned, can dramatically heighten the drama of any RPG. Combined with a thorough history, a balance of powers designed to aid the PC, and a proper appreciation for the Power the sword represents, the Holy Sword can prove to be the fulcrum around which an entire campaign can be successfully leveraged. ❑

Zine Scene

The World of Small Press

By Mitch Michaelson

Already the convention wheels are turning. The GAMA tradeshow is done and this should be out about the time of **Origins** (or is it the New-and-Improved Origins?). Following that we have the mighty **GenCon** in Milwaukee. What does this mean to you, the fanzine reader or editor? Conventions mean fanzines. Free fanzines.

There are always tables of free stuff at conventions. Many times, copies of zines will take up a large part of those tables (or at least fliers for them can be found there). If you go to one or two cons a year, even briefly, you can quickly find out about new game zines.

It's a two-way street, too. Most editors I know try to give away copies at cons. Personally, I prefer distributing at cons because you can distribute more copies in one day than a week at any store. You know the gamers are serious fans with, to be commercial, at least a little disposable income. Besides, convention staffers are *so* much more grateful to get your product than store owners seem to be.

As I get older, I realize now that conventions are where gamers meet. We play, talk, trade, and enjoy our hobby. To me, a con isn't a con without a **free stuff** table. By supporting your local conventions, you support the hobby. ❑

Earthdawn Journal

Publisher: Sword of the Knight Publications
Editor: Kevin D. Knight
Frequency: Quarterly

Unlike some magazines devoted to one game system, **Earthdawn Journal** has a wide variety of material. This 48-page magazine includes places, fiction, Disciplines, adventures, and Non-Player Characters. It does NOT include long, boring spell lists. Score one for originality.

Obviously, **Earthdawn Journal** is for FASA's fantasy roleplaying game **Earthdawn**. Issue #3 includes a city called Anghali G'Hosteren, two fiction pieces, a new Discipline (the Spy), a confusing adventure called "The Kiss," two inns, and two noble thieves for NPCs.

In true fannish fashion, the magazine has a wide variety of material with a wide variety of quality. Some of the art is quite professional, but some is crude. The layout looks fine, but has its lackluster parts. And the writing ranges from the quality you expect in an official **Earthdawn** product to baffling features. Normally, I don't like fiction in game magazines, but fortunately, this fiction has game notes attached to it, so you get some really gameable material.

Earthdawn Journal is a good, young magazine with a specific topic. To find out more about it, contact Sword of the Knight Publications, 2820 Sunset Lane #116, Henderson, KY 42420.

Serendipity's Circle

Publisher: Wheeality Productions
Editor: Serendipity Jones
Frequency: Bi-Monthly

No overview of **Serendipity's Circle** would be complete without mentioning its subtitle, so let me get it out of the way: "*Exploring the Catacombs of Weird Fantasy & Horror Gaming.*" Ms. Serendipity Jones does us the favor of listing the sort of games she's talking about (in her Spooky Skyline of Weird Fantasy & Horror Games): games like **Bureau 13**, **Call of Cthulu**, and **Macho Women With Guns.**

People warned me that **Serendipity's Circle** was weird, amusing, and definitely worth reading. It's all that and more! I chuckled about once a page ("saving roll vs. heat rash"), sometimes even when I had no idea what they meant. The most amusing column title is "*A Broad's Eye View.*"

About a third of issue #2 is a brilliant scenario called "*The Town of Tontine.*" Not only is it one of the best adventures I've ever read, but the author gives superb notes on how to use it in genres as diverse as **Call of Cthulu** and **Star Wars**.

This zine reminds me of APAzines, in both content and feel. I HIGHLY recommend this zine for the thinking gamer. Wheeality Productions, Subscription Dept., 12345 Lake City Way NE, Suite 147, Seattle, WA, 98125.

The Tech Factory

Publisher: The Tech Factory
Editor: Gregg Dieckhaus
Frequency: 3 times per year

Once known as "**The Mech Factory**," this 8.5" by 11" fanzine is a science fiction wargamer's delight. Take a gander at the games it covers: **Battletech, Star Fleet Battles, Legions of Steel.**

In form, **The Tech Factory** is in the top percentage of fanzines. It's nicely laid-out, with scanned maps, graphics, and ship diagrams. The **Star Fleet Battles** ships are official, so they look exactly like other ADB products. The unofficial Mechs are ready to photocopy for play.

The majority of the material in **The Tech Factory** is numbers. Charts, diagrams, formulas, and maps fill most of its pages. If you want subtle, introspective discussions of whether gaming is art, you won't find it here. Since the focus is on science fiction wargames, most of the material is composed of scenarios, vehicles, and tactical notes.

Some zines cover one game, while others try to cover them all. **The Tech Factory** falls somewhere in between. I don't play two of the three games in issue #6, so it's hard for me to tell what value it has, even for myself.

The Tech Factory can be contacted at: care of Gregg Dieckhaus, 1223 Dunloe, St. Louis, MO, 63021.

Realms of Fantasy

Publisher: Sovereign Media Co., Inc.
Editor: Carl A. Gnam, Jr.
Frequency: Bimonthly

Realms of Fantasy is a new, high-gloss, fiction magazine. In a strange twist, **Realms of Fantasy** also reviews a few games each issue. For example, they reviewed **Magic: The Gathering** in the premier issue. The majority of ads in the magazine are for games. The rest seem to be for artists who do a lot of work for game companies. They also review movies and books between the original stories.

Unlike the fiction in some game magazines, **Realms of Fantasy** has very professional stories. The premier issue included stories by Roger Zelazny, Neil Gaiman, and Jean Lorrah. I especially liked "*The Redemption of Silky Bill*," by Sarah Zettel, a salute to the-devil-goes-to-Georgia stories.

I included **Realms of Fantasy** because the magazine does not distinguish between those who read fantasy and those who roleplay it (which is commendable). It merely focuses on the former while mentioning the latter. It's often because of magazines like **Realms of Fantasy** that we attract new gamers to our hobby.

The art is glorious, the best you will find. The layout is gorgeous in its simplicity. **Realms of Fantasy** is probably available at your local bookstore or by writing to: Realms of Fantasy, Circulation, PO Box 736, Mt. Morris, IL, 61054.

Australian Realms

Publisher: N. Leaning & M. Page
Editor: Nick Leaning
Frequency: Bimonthly

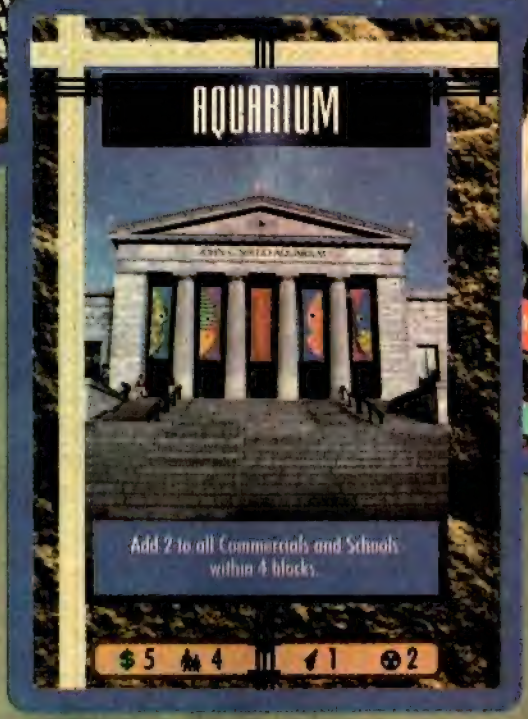
There's nothing like a good game magazine. Give me some thoughts on roleplaying, some numbers, some variety, and I'm happy. Send it to me from another country, and I should be ecstatic. **Australian Realms** is a good game magazine from another country, but it's not unusual enough to make me ecstatic. You'll find rules variants, adventure hooks, dungeons, and army lists. You won't laugh; you won't cry. But it has enough diversity that something in it should interest you.

What I found interesting was the staff's own (system-independent) fantasy world, Unae. The magic system appears similar to **Rolemaster's Spell Law.** Unae has been described for over a dozen issues now.

What's really interesting is that the Unae articles are by multiple authors. One adventure was written by three authors so the reader could see different ways to run an adventure. The first author seemed driven to create subplots, another to develop mainly the setting, and the last to create a "logical dungeon." Clearly Unae is the best part of the zine.

This is a case of "try it, you might like it." You can get a hold of them at: Australian Realms, PO Box 220 Morley, Western Australia, 6943. ❑

SIM CITY®
THE CARD GAME™



Some folks take collectible playing cards pretty seriously. At Mayfair Games, we like to have fun! So we have developed some trading cards that you can have serious fun with. Collect them, trade them, and build cities with them. Create a game deck, then challenge other players. Or play a multiplayer game and let all your friends in on the fun!

LIKE NOTHING YOU'VE EVER BUILT BEFORE!

THE FIRST, LIMITED PRINT RUN INCLUDES*:

• 383 STANDARD SIZE CARDS, IN STARTERS AND BOOSTERS •

• 154 SPECIAL LONG CARDS ONLY IN THE BOOSTERS •

MAYFAIR GAMES INC.®

*Starter Boxes have 60 standard size cards (5 rare, 19 uncommon, 36 common) and rule book, and Booster Packs have 14 standard size cards (1 rare, 5 uncommon, and 8 common), and 1 long, ultra-rare card.

©1994 Mayfair Games, Inc. All Rights Reserved. Cards printed in Belgium by Carta Mundi. Maxis and SimCity are registered trademarks of Sim-Business. Used under license.

AUTHORIZED BY: Maxis

8641 WEST HOWARD STREET, NILES, ILLINOIS, 60714 • 708/647-0660

GAME MASTER'S WORKSHOP

Close Encounters of the Random Kind™

Planet Peculiarities

By Paul Lucas © 1995

Each issue Close Encounters of the Random Kind (CERK) features random encounter/event tables which the Game Master can simply drop into his current campaign. I will try to cover various genres of gaming and keep the information generic enough to use with any system. Readers are encouraged to contribute to this column or suggest ideas and topics for future tables.

JRB

Too many space-travel campaigns are populated with cookie-cutter clones of Earth or planets cribbed from the latest episode of *Star Trek*. The following table is designed to help GMs of science-fiction RPGs to create distinctive, unique worlds for their campaigns.

THE PRIMARY STAR

01: Variable star. Radio communications erratic.

02: Flare star. High radiation levels.

03: Binary. Erratic orbit, variable seasons.

04: Far companion star. Decades- or centuries-long seasons.

05: Red supergiant. Planet is *in* tenuous outer photosphere of star. Vacuum world only. Surface temperature 500°C.

06: Red dwarf. Very short year, planet tidally locked.

07: High Proper Motion. Star is moving very fast through space. Starships must make adjustments.

PHYSICAL FEATURES

08: Planet orbits gas giant. May have radiation hazard.

09: Planet orbits super-massive gas giant (brown dwarf). Extreme radiation hazard.

10: Planet is tidally locked, with one side always facing primary star. Life only possible in twilight zones.

11: Strong magnetic field. May affect electronics.

12: Planet has one or more rings.

13: Egg-shaped. Massive world only. High rotation rate, gravity 2 Gs plus. Atmosphere may remain spherical; points of oval may be in space.

14: Disc-shaped. Very massive planet only. Very high rotation, very high gravity (3 Gs at rim, 100 Gs plus at center). Atmosphere may remain spherical; rim may be in space.

15: World is old gas giant core. Rich mineral resources.

16: Double planet. World has orbiting companion of comparable size.

17: World has large family of moons. Tides unpredictable.

18: Low air density. Breathing compressor required.

19: High air density. Breathing decompressor required.

20: Atmosphere taint. Breathing filter required.

21: Poisonous atmosphere. Portable life-support required.

22: Corrosive atmosphere. Atmosphere will defeat most personal life-support in several hours.

23: Desert world.

24: Water world.

25: World is experiencing an Ice Age.

26: World is experiencing a Desert Age. Equatorial regions uninhabitable deserts. Life only possible at or near poles.

27: Extreme air pressure. Life only possible at very high altitudes.

28: Tenuous air pressure. Life is only possible at extreme low altitudes, such as rift valleys or deep impact craters.

29: Pronounced axial tilt. Extreme seasonal variations.

30: Extreme tectonic activity. Atmosphere taint, mineral riches.

31: World lies on edge of asteroid belt, Constant danger of impacts.

32: Planet orbited by black hole/ball of neutronium. Extreme tides, navigational hazard.

33: Protective shell. Outer crust exposed to space, but protects ecosystem below surface.

BIOLOGY

34: Planet is the homeworld of a sentient race.

35: Planet is the homeworld of a near-sentient race (i.e., chimpanzee-level intelligence).

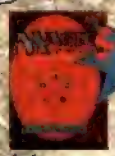
RPGI is a division of ISOMEDIA, Inc. (206) 869-5411 Fax (206) 869-9437 2441 152nd AVE NE Redmond, WA 98052

RPG International

1-800-841-1330

Order Monday Through Friday, 9am to 5pm using VISA, MC or Discover
Most orders ship UPS Ground within two days of order.
Please allow 7 to 10 days for delivery. Shipping $3/1 item, $5/multiple items

COLLECTABLE CARD GAMES

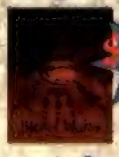

$70
Magic: The Gathering Revised

$86
Star Trek: The Next Generation

$70
Magic: The Gathering Fallen Empires

$71
Spellfire: Master the Magic

$79
Jyhad


$72
Blood Wars

All Prices are for Displays of Booster Packs

Hot New Releases from TSR!

$15
The Complete Book of Necromancers

$20
Revised AD&D Player's Handbook

$19
Ruins of Zhentil Keep

$16
Revised Dungeon Master's Guide

$12
Thri-Kreen of Athas

$10
Van Richten's Guide to Fiends

Best Selling Products!

White Wolf Game Studio

Basic Sourcebooks

Vampire: The Masquerade	$20
Werewolf: The Apocolypse	$20
Mage: The Ascension	$20
Wraith: The Oblivion	$19

Palladium

Sourcebooks

RIFTS	$20
RIFTS Mercenaries	$16
RIFTS Triax & the NGR	$16
RIFTS Mindwerks	$16
RIFTS Wormwood	$13

Games Workshop

Boxed Sets

Warhammer 40K	$48
Dark Millennium	$28
Warhammer Fantasy	$48
Fantasy Battle Magic	$28
Epic Space Marine	$48
Titan Legions	$48

ProFantasy

Campaign Cartographer	$69.95
Dungeon Designer	$24.95

FASA

Game Systems

BattleTech Box Set	$20
Shadowrun Softcover	$20
Earthdawn Hardcover	$24

Supplements

City Tech 2nd Edition	$20
Barsaive Campaign Set	$20
Parlainth the Forgotten City	$19

Steve Jackson Games

Illuminati: New World Order

Display of Boosters	$65
Display of Decks	$48

GURPS

Basic Rules	$16
Robots	$14
Chtorr	$14
Time Travel	$14

RPGI Value Bundles!

Vampire: The Kit — $58
Vampire: The Masquerade, Storyteller's Screen, Storyteller's Handbook, Player's Guide

AD&D Revised Starter Kit — $53
Player's Handbook, DUNGEON MASTER Guide, Monstrous Manual, Dice, Pencils, record sheets

FORGOTTEN REALMS Kit — $52
2nd Edition Campaign Set, City of Splendors & FORGOTTEN REALMS Lairs

PLANESCAPE World Kit — $60
PLANESCAPE Boxed Set, PLANESCAPE Monstrous Compendium, Planes of Chaos Boxed Set

RIFTS Starter Kit — $59
RIFTS, RIFTS Sourcebook, RIFTS Mercenaries, RIFTS Pantheons

Blood Angels Kit — $85
Tactical Squad, Devastator Squad, Dreadnought, Death Company

Space Wolves Kit — $105
Dreadnought, Grey Hunters, Wolfguard Terminators, Long Fangs, Bloodclaws

Join the Gathering! Announcing the *RPGI Booster Box!*

Collectable, tradable card games have exploded in popularity over the past year. At RPGI, we know there are a lot of gamers who are interested in this new hobby, but aren't sure where to start their collecting.

The RPGI Booster Box is the answer! You'll get four pairs of decks, four pairs of boosters, and a fantastic Card Crypt box to keep them safe!

RPGI Booster Box....$69

36: Atmosphere contains potent allergens.

37: Atmosphere contains disease-causing microbes.

38: World is renowned for dangerous predators.

39: World is renowned for economically valuable life-forms.

40: World is renowned for sacred or revered life-forms.

41: Parasite. World has life-forms that are damaging to humans metabolically.

42: Symbiote. World has life-forms that are beneficial to humans metabolically.

43: Life on world still in microbe stage.

44: Life on world just emerging from oceans.

45: Semi-organic molecules have turned the world's ocean into a thick, smelly soup.

46: Gaia. World's life-forms work together as a single organism.

47: World-mind. As above, except Gaia is sentient.

48: World's native food is poisonous to humans.

49: Soil taint. Crops cannot grow unless soil is treated.

50: Native food is edible, but high mineral content will eventually make humans ill.

51: Native food is edible, but contains no nutritional value to humans.

52: Native life-forms are shapechangers.

CULTURAL/SOCIETAL

53: No nudity taboo.

54: Population highly religious.

55: Population highly non-religious.

56: Population obsessed with gambling and/or sports.

57: Totalitarian government.

58: Population highly xenophobic.

59: Population xenophilic; integrated multi-species society.

60: Inflexible social castes.

61: Extremely high population; tens of billions or more.

62: Armed society. Lethal hardware is a way of life.

63: Zen society. Peace and tranquility is a way of life.

64: Extreme bureaucracy. Paperwork pervades every aspect of life.

65: Society emulates ancient era of Earth (Roman Empire, Ancient China, 1950s America, etc.)

66: Society emulates the teachings of one individual (Confucius, Sartre, Elvis, etc.)

67: Extreme work ethic. Discipline, punctuality, and self-sacrifice is everything.

68: Hedonistic. Pleasure and self-fulfillment paramount.

69: Multi-person marriages prevalent.

70: Inhabitants speak only native language.

71: Inhabitants have pronounced accent.

72: No cannibalism taboo.

73: Resort world. Service economy dominant.

74: Nomadic society. No true ownership of property.

75: Secret society really runs world.

76: World experiencing economic recession.

77: World experiencing extreme economic depression.

78: World experiencing economic boom.

79: World is wholly owned an outside agency (government, corporation, or individual).

80: World is occupied by military of outside agency.

81: World is wholly enslaved by outside agency.

TECHNOLOGICAL

82: "Cyberpunk" world.

83: Technophobic society. Distrusts any high tech.

84: Technophilic society. Openly welcomes new tech.

85: Most of population lives in large, orbiting space colonies.

86: World is encircled by a solid, artificial, inhabited ring.

87: Floating cities.

88: World is powered by huge solar satellites.

89: World is completely covered by a single city.

90: World has extensive underwater settlements.

91: World has extensive underground settlements.

92: World uses biogenetic technology exclusively.

EXOTICA

93: Psionics prevalent.

94: Magic present.

95: Super-humans present.

96: World undergoing major disaster (nuclear war, asteroid impact, plague, etc.)

97: World exists partially in another dimension.

98: World exists partially in another time.

99: World holds ruins of ancient, advanced civilization.

100: World holds *living* ancient, advanced civilization. ❑

GAME MASTER'S WORKSHOP

The Good,

Artwork by Lorelle Ahlstrom © 1995
Written by Steve Swarner and John Wick © 1995

Cyrwll Dondadell

Occupation: Druid
Skills: Woodscraft, Spellcraft, Herbs
Motivation: Defend the Wilderness
Weaknesses: Love for Karrum

Cyrwll's father was an Elven sorcerer who wanted her to follow in his footsteps. She studied under him for a short while, but when she began to learn dark truths about her father's sorcerous ways, she fled from him in fear for her own life. She met with a young half-elven woodsman named Karrum and the two fell in love.

She picked up a few woodsman skills from Karrum as she slowly discovered her own affinity for the forest lands. Soon, she was communing with all the spirits of the woods, finding joy for the first time in the wilderness and in the arms of the half-elf she loved.

But dark times have come to the woods she walks. Bands of brigands have been looting the local countrysides, terrorizing tradesmen and farmers alike. And when the name of Krugen Dorgern was spoken, she saw a glimmer of recognition in her true love's eyes . . . ❑

Karrum Nossila

Occupation: Ranger/Soldier
Skills: Woodscraft, Tracking,
Motivation: Defense of the townfolk
Weaknesses: A torn heart

Karrum took the name of his human grandfather, choosing to turn his back on his elven ancestry. He spent many years as a soldier, rooting out orcs and their goblin kin under the command of Sgt Dorgern. But the bloodlust of his leader proved to be too much for what Dorgern called his "thin elven blood," and he returned to the forests of his mother.

He picked up the skills of a woodsman quickly, and he soon found himself running alongside his elven cousins. And when he met the young Cyrwll (saving her from brigands), he knew that he had at last found someone to live for.

They lived together in the woods for many years, but when the brigands began their raids, Karrum went into the city to investigate, he ran into his old love Lunyr Banese. He brought her out to the forest to join the band standing against the brigands, but old flames die hard, and the gazes they've been passing linger a bit too long . . . ❑

Lunyr Banese

Occupation: Thief/Singer
Skills: Singing, Thievery, Mancatching
Motivations: Get Karrum Back
Weaknesses: Jealous of Cyrwll

Ever since Karrum came back, Lunyr has been holding her emotions in check. She sees him with Cyrwll, smiling and happy and she remembers the days of high adventure they used to share so long ago.

Once upon a time she was a street urchin, working the streets with confidence tricks and slight of hand. Then once day, she tried to pick the pocket of a half-elf who was just a little too keen and instead of stealing his wallet, he ended up stealing her heart. It was learning to sing elven songs that she first found her voice, and she turned away from the life of a rogue to sing in local tavernhouses, spending many long nights singing for the sailors, and always waiting for her were the tender arms of her half-elven lover.

But now that's all changed, and he finds solace in someone else's arms, and she wonders how long she can stand it. ❑

GAME MASTER'S WORKSHOP

The Bad,

Artwork by Lorelle Ahlstrom © 1995
Written by Steve Swarner and John Wick © 1995

Krugan Dorgern

Occupation: Brigand, Thug
Skills: Intimidation, Dirty Fighting
Motivations: Make Money
Weaknesses: Greed, Hatred of Karrum

They used to fight together, side by side, hacking orcs and goblins into little green messes, and then he turned soft. Krugan is a man with no mercy, no remorse, no compassion. He's willing to do anything for the feel of gold in his palm including roughing up farmers, kidnapping merchants, and blackmailing nobility. He takes orders from Dastinien and Thurell without question, and looks on this opportunity to take out his old partner with a wicked grin.

He's recently come into favor with a singer from a local bar, however, and that is devouring most of his time. She says she used to be a street thief who wants to get into "the big time." She makes him happy and he tells her about all of his brave exploits in foiling the plans of his ex-partner.

But recently things have started to go bad. Backfire after backfire has fallen on each of his plans, and he's beginning to suspect a rat. ❑

Baron Ælron Von Dastinien

Occupation: Anti-Hero
Skills: Terror, Fear, and Loathing
Motivations: To rule. Finally, to rule!
Weaknesses: Coward

Ælron Von Dastinien is not a nice guy. He's big and mean and terrifying and makes the black plague look like a walk in the park. But under all that nastiness, he's really a big bad coward who throws lackeys in the way of his enemies until he can find a way to escape.

His most recent plan is to conquer the surrounding lands though terror and intimidation and money. This last bit was inspired by his partner Domini Thurell, a master merchant who hired a certain thug to intimidate the local populace. But of course, he has *other* plans.

He leads an undead army across the valley, crushing all militia wherever he goes. He does not question where Domini gets the undead forces, nor does he care. All he cares about is conquering the valley and keeping his secret identity a secret. And then one day . . . one day, he will

CONQUER THE WORLD ! ! !

Domini Thurell

Occupation: Merchant
Skills: Plotting, Scheming, Trading
Motivations: Corner the market
Weaknesses: Overconfident

She started as a corner girl in a big city, and now she's one of the most powerful merchants in the valley. She is ruthless, a secret-monger who used her secrets to blackmail her way to the top, and now, she wants it all.

Domini Thurell is not someone to be trifled with. She knows *everything* that happens in the valley and knows exactly who is where at all times. She knows where the little band of brigands is hiding, and she also knows of the little triangle of jealousy going on with the elf, half-elf and human. She finds their little subterfuge plot with Dorgern and thinks it is amusing. She's waiting for just the right moment to spring a trap that will snare Lunyr, thus bringing the valiant Karrum to the rescue, and once he's in her clutches, the pretty little forest princess will soon follow. *Everything* is going according to her plans, when all resistance is crushed, she will control every man, woman and child in the valley. ❑

GAME MASTER'S WORKSHOP

And The Ugly

Artwork by Lorelle Ahlstrom © 1995
Written by Steve Swamer and John Wick © 1995

Undead Legions

Occupation: Zombie Troops
Skills: Slavering
Motivations: Eating flesh
Weaknesses: No brains

Dondadell has done the unthinkable. With all of the kidnapped merchants and farmers that Krugan brings him, he has created the perfect army of undead warriors for Dastinien to lead. They feel no pain, feel no fear, and obey completely.

And deep inside the bodies of these troops are the minds and souls of the men and women that Dorgem has kidnapped. As they walk into battle, they are still aware of their former lives and weep as they tear apart the militias of cities and towns. One bard who saw a battle called them "The Weeping Horde", for he saw the tears that they cried as they literally devoured the terrified troops.

Anyone who faces the Horde will also notice the pain and sorrow in the zombies eyes, and will feel the longing of the forces to return to their previous lives.

The spell is reversible, but only two men in the valley know it. Dondadell isn't telling, and the mad hermit behind the bar cannot even speak. . . ❑

The Madman

Occupation: Mad Hermit
Skills: Gibbering, Speaking in riddles
Motivations: Eating fish and rats
Weaknesses: Broken body and mind

He's a little beggar man who eats the remains of the day that are thrown out of the tavernhouse where Lunyr sings. But this wasn't always true.

In fact, the madman used to be one of the most powerful sorcerers in the valley until the Necromancer got hold of him. Dondadell worked his dark magick on the old sorcerer who was only just strong enough to escape just as his mind and body were broken.

He knows the dark secret of the Necromancer's plans, and even knows the spell to reverse the damage the elf has done, but it is locked inside his pulverized brain, unable to reach the surface long enough to do anyone any good.

All he can do now is gibber away while he hears news of the little band's valiant fight against the Necromancer and his lackies. He knows that Dorgem is beginning to suspect Lunyr's treachery and he knows Domini's plans to turn against her fellow conspirators, but until someone listens to him, it will not do anyone any good. ❑

Durulous Dondadell

Occupation: Necromancer
Skills: Dealing With The Dead
Motivations: Power, Use his daughter
Weaknesses: Pride

He is a wicked ancient elf who dabbled in forbidden magicks. His mind has been blasted blind to anything but power. He is even willing to use his own daughter to reach his evil ends.

Dondadell's plan to rule the valley is ambitious and well-thought out. He has employed an old vain woman to hire the thugs for his plans, and even tolerates the mad plottings of an insane gnome illusionist hiding behind the phantasm of a black knight. They do all the dirty work, bringing him villagers, farmers and reluctant merchants without asking any questions as to where they disappear to.

Dondadell's plan has one missing piece, however, and that is he doesn't know it is his daughter that stands against his taking of the forests of the valley. If he knew this, then conquering the forests would be even more delightful. ❑

DON'T LOOK BACK™

TERROR IS NEVER FAR BEHIND

HORROR, INTRIGUE AND SCIENCE FICTION ROLE-PLAYING IN AN EERIE MODERN WORLD

The scariest part of a horror game shouldn't be the rules. *Don't Look Back*' features intuitive, fast-paced mechanics that maximize the suspense and minimize the page flipping. The game world includes a unique blend of the supernatural and paranormal in a setting rich with intrigue and riddled with conspiracies.

Ask for *Don't Look Back* at your local game or hobby store. Or, if you can't find it, order it from Mind Ventures ($19.00 + shipping and handling). Visa and Mastercard accepted. Dealer and distributor orders welcome.

MIND VENTURES™
GAMES

PO Box 1032 • Starkville, MS 39759
Telephone: (601) 324-3931
Email: mventure@io.com

Copyright © 1994 Mind Ventures. Art copyright © 1994 Chuck Waite. Don't Look Back: Terror is Never Far Behind™ and Mind Ventures™ are trademarks of Mind Ventures.

Bits 'N' Pieces

Rumors, New Products, Etc.

By Mark Arsenault

Greetings, fellow gamers. It's been a short 30 days since the big Hollywood-themed issue of SHADIS Presents (#18.5), which looked pretty darned good if I do say so myself. This issue's Bits and Pieces will seem infinitesimal compared to last issue, but I am just plain whipped after that last gargantuan-sized column.

But seriously, we're back to the standard gaming news format. Gaming industry news is what you're here for and gaming industry news is what you'll get. So sit back, relax and prepare yourselves for the next installment of the nigh-legendary Bits and Pieces!

On the Road Again

One of the industry's favorite horror publishers, *Pagan Publishing*, has moved yet again. While they are still located in Seattle, they found a new roosting place. Pagan Pub's new mailing address is 4542 18th Ave. NE #4, Seattle, WA 98105-4232. Drop 'em a line and say hello. Better yet, send them a big fat check and order a crate load of their latest release, **Walker in the Wastes**, the new Cthulhu campaign book.

SHADIS Magazine and its mother company, **Alderac Entertainment Group** (AEG) has moved, as well. The new address 4045 Guasti Road, Suite 212, Ontario California 91761. (Read that again - that's California and NOT Canada. Admit it, a lot of you were scratching your heads.)

You're Breaking My Heart

Heartbreaker Hobbies & Games, Inc., the folks who brought you **Mutant Chronicles**, recently announced the impending release of both a movie deal as well as a video game deal based on their **Mutant Chronicles** role-playing game. The *Edward R. Pressman Film Corp.* (who produced such films as **Conan, The Crow, Wall Street** and the upcoming movie version of **Judge Dredd**) will be producing the major techno-fantasy action-adventure movie (say that ten times fast!), which will be written by Philip Eisner. The film's story involves mega-corporations of the future which assemble an unlikely team of heroes to save mankind from a nightmarish force emanating from the tenth planet. The film will be directed by special effect wiz, Stephen Norrington.

Also look for **Mutant Chronicles** video games, to be produced by *Playmates Interactive Entertainment* (the folks who brought you the **Star Trek** and **Teenage Mutant Ninja Turtles** toy lines). The video game will be released later this year for both *Sega* and *Nintendo* systems. The game pits two courageous Doomtroopers against the forces of the Dark Legion.

Alter Ego

Wizards of the Coast announced the formation of a new division, called **Alter Ego**. The group will be responsible for producing innovative roleplaying games. "These games, created and produced by the company's *Alter Ego Design Group*, are designed to challenge the imagination of players in ways most people never dream of."

Alter Ego's design coordinator is Jonathan Tweet, who says his goal is to do something new. "I never want to see us do a game that only speaks to the current roleplaying market," said Tweet. "Every Alter Ego game will be an invitation for new people to try this hobby."

The first release from the group will be the fantasy game **Everway**, a visually-oriented system said to be a dramatic break from roleplaying's wargaming roots. Designed by Tweet, **Everway** promises to introduce some radical new concepts to adventure gaming. Everway is scheduled for a summer '95 release. For more information, contact Wizards of the Coast.

Black Web

Black Gate Publishing head Brandon Blackmoor recently announced the creation of a new *World Wide Web* site on the internet, titled **Necropolis**. "[It is] formatted much like an online magazine," said Blackmoor in an e-mail message about the project, "and we're making webspace available to small press folks — games and game magazines both." The web pages will be provided free of charge to small press publishers. "...though it'd be nice to put us on your Christmas list" quipped Brandon. Also in the development stages is the net site "blackgate.com." As the unveiling of these projects draws nearer, *Blackgate* will be making more information available for interested parties. In the meantime, you small pressers with net access can contact Black Gate Publishing via the net at BBlackmoor@aol.com.

Read SHADIS on the Phone? You Will!

That's a lame reference to all those superhighway commericals you've seen AT&T running over the past year. Our way of saying, **SHADIS** is zipping down the on-ramp and merging right in.

SHADIS has just finalized negotiations to represent the gaming industry on AT&T's soon to be announced online service - **INTERCHANGE**.

We will be taking the same, independent format of **SHADIS** and with the help of the **INTERCHANGE** folks, creating an electronic magazine which anyone with a computer and modem can access.

Users can browse articles, download artwork and game aids. They'll even be able to read daily updated reports on the gaming industry and new products.

We are very excited about his new project and plan to use it to further serve the industry we love so much. We hope to bring the entire gaming community under one electronic roof - so to speak. Stay tuned for further details in the coming months.

A Living Legacy

Legacy: War of Ages 2nd Edition is back from the printers and out to distributors. The new edition includes new artwork, fixes all four typos that made it into the first edition, and also includes (gasp!) an index! The latter is always a nice element to any game. Also watch for **Blades**, the first **Legacy** supplement, which was just released. *Black Gate* crew is also busy playing, er, I mean working on a new game. **Warlock: Black Spiral**, featuring magicians in the same near-future setting used in **Legacy**, is currently in playtest and will, in fact, be a companion game to *BGP's* **Legacy: War of Ages**. "If all goes as planned," says Brandon Blackmoor, "it will debut at GenCon."

How Shui it is

Daedalus Games will soon be entering the collectible card game market this July with the release of **Shadowfist**. In **Shadowfist**, players compete to collect feng shui sites — those locations that are particularly rich in feng shui, a Chi-like energy or magic which permeates the world. "People who control enough of these sites control history," according to a recent *Daedalus Games* press release. "Not only does money, fame and power flow to them, but they even get to influence the laws of reality." **Shadowfist** is designed by Robin D. Laws (creator of the **Cut-Ups** expansion set for *Atlas Games'* **On the Edge** card game) and Jose Garcia, head of *Daedalus Games* and designer of *Nexus: The Infinite City*.

According to Garcia, the game has a very detailed and interesting world setting and the game itself, including upcoming expansions, will tell on ongoing story. For example, the first expansion, **Netherworld**, introduces a major plot line "that will rock the world of **Shadowfist**." The Limited Edition of **Shadowfist** will contain approximately 300 cards, divided in rarity between very common, common, uncommon and rare. The starter packs will contain a higher proportion of very common cards — the essential feng shui sites and basic characters necessary for play — than the 12 card Shadowpacks. In addition, five of the cards in the Limited Edition will not be reprinted in the unlimited version, although which cards those are is a

secret (Jose tells me there are clues on the cards themselves).

Daedalus Games has spared no expense in art department for **Shadowfist.** The art director and graphic designer is Jesper Mryfors, and the "butt-kicking **Shadowfist** art team" includes Edward Beard, Jr., Melissa Benson, Liz Danforth, Denis Detwiller, Anson Maddocks, Jeff Menges, Ken Meyer, Mark Poole, Richard Thomas, Né Né Thomas, Doug Schuler, Susan Van Camp and a host of others. The cards themselves will be printed by Upper Deck. Visually, Daedalus promises, Shadowfist is going to be hotter than a Yakuza Enforcer hit by a Shattering Fire incantation!

More Shui

Following on the heels of **Shadowfist CCG**, watch for **Feng Shui**, the roleplaying game set in the world of **Shadowfist**. Both games will follow a parallel storyline and will involve the same characters. "**Feng Shui** will put all other RPGs to shame," Jose Garcia tells me. "It'll be the best RPG ever published. And you can quote me on that." Okay, Jose. I will.

To Err is Human

Last issue I reported that *Hogshead Publishing* had obtained a license to publish the **Warhammer Fantasy Roleplaying** game. I listed an outdated e-mail address for Hogshead, however. The current, and correct, e-mail address is: enquiry@hogshead.demon.co.uk.

Warhammer Revisited

To update you folks a bit on the upcoming **Warhammer Fantasy Roleplaying Game** (WFRP), *Hogshead's* James Wallis says "We will be republishing the best of the old **WFRP** material, as well as new background material, campaign packs, and some new ideas we're not talking about yet." The **WFRP** rulebook should be released by the time you read this, with four supplements to follow this year. First out of the supplement gate will be **The Enemy Within Campaign, Vol. 1: Shadows Over Bogenhafen** (a re-edited version of *Games Workshop's* **The Enemy Within**) in late April, follwed by a revised and expanded edition of the **Warhammer Companion**, previously available only in the UK, to be released in June. Start bugging your local retailers now!

Ebon Storms A' Brewin'

Shane Ernst and D. R. Goffinet are wrapping up production of **Ebon Storms**, a recorded fantasy drama produced by a group of dedicated fantasy gamers at Purdue U. The program (which will be released on cassette) includes a scripted story, sound effects and real actors, all compiled into an auditory sensation designed to satisfy the adventurer in all of us. "We are well into post production. No idea when it will be finished, but we are planning on a summer deadline." For more information about **Ebon Storms**, including ordering information, contact Shane Ernst at shane@ecn.purdue.edu. We'll keep you updated here as well.

WOTC Buys Andon

Kent, Ohio-based *Andon Unlimited*, a leading gaming industry convention organizer (responsible for organizing **Origins** and the **GAMA** trade show, among others) has reached an agreement to be purchased by *Wizards of the Coast*. The *Andon* offices and crew were expected to relocate to the Renton, Washington, area in April.

Andon founder Gary E. Smith will continue to lead his team as head of the convention organizing company. According to a March 1st joint press release, Andon plans to continue to improve conventions in its current market, and "new regional markets will be developed to serve area in which gaming conventions are not currently located."

Make a Wish...

Board Enterprises is proud to announce the release of **The Book of Wishes**, the long awaited magic supplement for the **Legend Quest** system. Not only is this one of the largest spellbooks ever released for a fantasy role-playing game, it also contains information on the nature of magic and how it works.

Other information includes four new spell classes: Beast Master, Dwarven Enchanter, Enclave Sorcerer, and Elementalist. Strategies and source material round out this incredible supplement, a must for the determined Legend Quest mage.

The Book of Wishes contains spells and information for characters of all ranges. Beginning, moderate, and advanced players and characters can all benefit from this source book. Retail Price is $15.00 and the book is expected to be released, July 31, 1995.

Contact Board Enterprises at P.O.Box 239; Elmhurst, IL 60126 or boardent@aol.com

Welcome to the Fold

There are several new companies joining the gaming industry since last issue. *Xanadu Games* is a new company based out of Spokane, Washington, and is owned by husband and wife team Jason and Tina Andrew. "Jason does the majority of the writing," according to a recent letter to yours truly, "and Tina does some writing and most of the editing. Some of our main goals are to produce games that interest women and focus on the actual roleplaying aspects of gaming rather than hack and slash."

Watch for *Xanadu's* first release, **Crossroads**, which should be released by the time you read this. *Xanadu* also plans to release several other new games and supplements in the coming months. For more information about **Crossroads** and *Xanadu Games*, write to: Xanadu Games, P.O. Box 28065, Spokane, WA 99228-8065; or call (509) 467-0571, or e-mail: Xanadu1876@aol.com.

Another new company is *Core Concepts*, a fledgling game company whose aim is to "release into the RPG market games that people WANT," according to CC's President, Michael O'Connor. "Thus our first release, **Neo Age**, a science fiction RPG, will be coming out this summer. We've seen a desire for a good sci-fi RPG for a long while, and we want to sate that desire."

Sounds good to me. Core Concepts is Michael O'Connor, Marc Jentzch, Sebastian Smith and Ryan Maynes. For more information about *Core Concepts* or their upcoming release, *Neo Age*, write to: Core Concepts, 4770 South Bonair #16, Salt Lake City, UT 84117; or e-mail shiroryu@aol.com. I have it on good authority that CC is looking for a few talented artists for b&w interior illos. If you are one, drop 'em a line.

Also joining the ranks is *Visionary Games*, a new company based in Old Brookville, NY. Among the company's upcoming releases are: *New Visions*, a multi-genre fiction collection; **Remembrance**, a "intimate roleplaying and storytelling game, intended for two players only"; **Urban Legends**, a "moderatorless" game; and **Vision Quest**, VG's quarterly journal of myths and legends. FOr more information about Visionary Games, write to: 45 Valentines Ln., Old Brookville, NY 11545; or e-mail VisionaryG@aol.com or mjg@io.com.

The Second Lady of Anti-Gaming

In case you missed it, Vice President Gore's wife, Tipper, jumped aboard the "Gaming is Satanic" bandwagon some time back. While this is not new news, it was news to me when I discovered it on the net.

In her book, titled **Raising PG Kids in an X-Rated Society** (Abingdon Press; publ. 1987), Mrs. Gore writes: "From the *Exorcist* to the *Dungeons and Dragons* fantasy role-playing game, Americans chased one occult fad after another." She goes on to say "The game is based on occultic plots, images and characters which players 'become' as they play the game. According to Mrs. Pat Pulling, founder of the organization *Bothered About Dungeons and Dragons*, the game has been linked to nearly fifty teenage suicides and homicides. Pulling's own son killed himself in 1982 after becoming deeply involved in the game through his school's gifted students program. A fellow player threatened him with a 'death curse,' and he killed himself in response." Nothing like making accusations based on hearsay, eh, Tipper? *[Editor's Note: Readers wanted to know more about the anti-gaming controversy should dig up a copy of SHADIS #7 and read Pierre Savoie's excellent article on the subject.]*

And speaking of E-Vil...

In July 1995, *Precedence* will release the first act of **E-VIL**, a limited series role-playing game unique in both format and approach.

E-VIL is first and foremost an epic-story concerning the struggle of innocence against mankind's ultimate enemy. It is a four-act interactive story with a definite beginning, a climax and an end.

The game includes a new, easy-to-use game system, pre-crafted characters (with a system for generating different characters if participants prefer), a detailed history and world background, and a specially sealed gamemaster script section. GMs break the seal on their copy of the game so as to narrate the story of **E-VIL** in conjunction with the cast of players.

After taking part in the story, players can then unseal the GM section in their game copy, enjoying the story from a different perspective.

Music: The Gathering?

I'm not talking CD Rom, here. It seems the folks at *Wizard of the Coast*

are looking into doing a music CD based on (here it comes) the stupendously successful collectible card game, **Magic: The Gathering**. According to a WotC rep, "If we don't want to do it at WotC, we have a couple of big record companies interested in the idea."

Staff Matters

As of February 1, '95, Carl Sargent has joined *FASA* as Line Developer for **Shadowrun**. Since 1988, Carl has written more than 40 game products and novels, including 7 Shadowrun game products and 2 Shadowrun novels, and more than 100 articles for various gaming magazines. Currently a citizen of the UK, Carl will move to the good old U.S. of A. as soon as the Immigration and Naturalization Department approves *FASA*'s application for his employment. Carl Sargent replaces Tom Dowd, who joined FASA Interactive Technologies as Lead Game Developer in December of last year.

Gold Rush Games announced a new addition to its staff. Chris Avellone, the man responsible for **Underworld Enemies** (Hero Games) and **Dystopia** (Atlas Games) is joining the *Gold Rush Team* as Assistant Editor.

Chris will be helping relieve some of my burden as editor of **The Gamer's Connection** whilest I continue to plug away at this column among other projects. Chris will also be lending his cartooning talents with all original episodes of **Stick Figure Theater**, which will begin appearing in issue #23 of TGC. **Stick Figure Theater** will be familiar to readers of **Adventurers Club** magazine and the **Eroica APAzine**. You'll be seeing other work from Chris in future issues, as well.

Mitchell J. Gross has taken over the reigns as Industry News Editor for **Luminary magazine**, by *Quintessential Mercy Studios*. All of you companies looking for some extra exposure, send your press releases to Mitchell at 45 Valentines Ln., Old Brookville, NY 11545; or e-mail mjg@io.com or VisionaryG@aol.com.

And here at the **SHADIS** homefront there are few new faces crowding around the computers.

Matt Wilson recently signed on as our art director. Besides coordinating and acquiring artwork for **SHADIS**, Matt has been pulling many late nights on the *AEG* side of the house on the **Legend of the Five Rings** card game.

We'd also like to welcome John Wick, who just showed up at our door one morning. When it became apparent he wasn't going to go away we gave him a desk and a computer. (And boy are we glad we did.)

John is working on various articles and helping playtest some of the nifty AEG stuff on the burner.

The **Pod Blue** development team has been chosen and is in full swing. George Vrbanic is handling conceptual artwork for the project. Lorelle Ahlstrom, Matt Wilson and Matt Staroscik are handling various aspects of development, with our own Jolly R. Blackburn at the helm. (And we thought the poor guy might be overworked handling a monthly magazine and a comic book. Are those bloodshot eyes on our editor?)

Everyone is being tight lipped about **Pod Blue** at the moment but there sure seems to be a lot of excitement over the project. The reader can turn his attention to the fictional series that will be appearing in SHADIS if he wants to glean any more information.

More Card Things

Yet another batch of new collectible card games (affectionately known as CCGs) is on its way to retailers this summer.

The time is the late 23rd century. The field of battle is the frontier of the **Fornax Galaxy**. The license was recently awarded to **New Millenium Entertainment** to produce **Battlelords.** It is a collectible card game based on the **Battlelords of the 23rd Century RPG**.

The game is designed for two or more players (with optional game length rules) and will contain over 300 collectible cards, illustrated in full color by some of the industry's card and comic artists: Anson Maddocks, Quinton Hover, Dave Johnson, Doug Schuler, Né Né Thomas, Mark Poole and many others.

Pariah Press announced the release of **System Omega**, featuring *DupliDeck EconoCards*, the NON tradable NON collectible deckbuilding game (their emphasis). "Each book in System Omega contains an entire game," says Pariah prez Mike Nystul. "Not 20 cards out of a series of 400 — every card in the series. Our cards are printed in two colors on high-quality cardstock so they can be photocopies or cut right out of the book." **Book One: Dark Fantasy** shipped in March. For more information contact Pariah Press at PariahMike@aol.com or PariahAJL@aol.com.

Storm Press Rides Again!

Storm Press has announced the upcoming release of its newest product, **Metalstorm**. When asked about **Metalstorm**, Dave Pilurs had this to say: "Let's start by saying it's not for children. It's uncensored because I can't stand to read works with cheesy-sounding psuedo-swear words and watered down descriptions. It will, however, carry a big warning label so that readers and distributors alike will know who this book is for." Dave went on to state "It is...an ultra dark technofantasy game. In the far future, mankind has spread to the stars. Unlike most other spread-to-the-stars scenarios, mankind has no redeeming qualities." The outlook in **Metalstorm** is bleak, and the adventures are rich with cloak and dagger intrigues, thriller subplots, and cruel betrayals. In addition, **Metalstorm** will be incorporating elements from **Sun and Storm**, *Storm Press*'s previous release. "I guess I should add," said Dave, "that there won't be any supplements for **Sun and Storm**...ever."

Sanctuary Reaches Agreement with Mind Ventures

Mind Ventures anounced a reciprocal agreement with *Sanctuary Games* of Scotland. Beginning in February, *Mind Ventures* became the sole source of *Sanctuary Games*' products in North America.

Likewise, *Sanctuary Games* became the sole source of *Mind Ventures* products in Europe. "We believe this agreement will allow our individual product lines, **Dont Look Back: Terror is Never Far Behind** and **Tales of Gargenthir**, to reach a wider international market," according to *Mind Ventures* rep.

QMS Gets Inked

Well, as in incorporated. *Quintessential Mercy Studios* filed for incorporation in the state of Georgia this past February. Congrats, guys. You're "big time" now. The company, which was founded in May of '94, is preparing to release its flagship product, **Rapture: The Second Coming**. In fact, at last report, **Rapture** was to have been released in April or May. Undoubtedly, now that you know about its existence, you will rush out and buy a copy.

Game Company Reps:

The following list of screen names for game reps was pulled from the *Online Gaming Forum* on **America Online**™ as a reader service.

You can send email directly on AOL; if you are using the Internet, simply use the following format: screenname@aol.com.

Atlas Games : John Nephew (AtlasGames)
Atlas Games : Peter Hentges (AG Peter)
Avalon Hill RPGs : Ken Rolston (KenRolston)
Avalon Hill Board Games: Jim Rose (AHGames)
Black Dragon Press: Colin Murcray (BDPress)
Black Gate: Brandon Blackmoor (BBlackmoor)
BTRC : Greg Porter (BTRC)
Chaosium : Sam Shirley (Chaosium)
Chameleon Eclectic : Corwin Carson (CEE Games)
Chessex, Inc. : Joe Coleman (ChessexRP)
Columbia Games : Craig Besinque (C Besinque), tomdalgliesh
Command Magazine: Ty Bomba (TyroneB888)
Crunchy Frog Enterprises : Paul Lidberg (Frog God)
Decipher Games : Tom Braunlich (DAnswerMan)
Emperor's Headquarters : Todd Fisher (Marengo)
FASA Corporation : Tom Dowd (FASA Lou)
Fat Messiah Games : Neal Solga (Neal S)
Flying Buffalo, Inc. : Rick Loomis, FBINC
GDW : Loren Wiseman (GDW Games)
Games Research and Design : Europaboss
Games Workshop U.S. : Jim Kitchen (Exarch)
GMT Games : Gene Billingsley (GMT Games)
Goldtree Enterprises : Luke Ahearn (Iron Mule)
Hero Games : Bruce Harlick (Bruce HH)
I.C.E : Deane Begiebing (Kornegrin)
Iron Crown Enterprises : John Curtis (RM Guru)
Last Unicorn Games : Christian Moore (Monomyth)
Leading Edge Games: Jay Adan (LEGames)
Marquee Press: Joe Williams (MarqueePrs)
Mayfair Games : Darwin Bromley (Mayfair)
Mayfair Games : Doug Tabb (Doug at MG)
Metropolis Ltd: Terry Amthor (Lictor)
Nightshift Games : Dave Lincoln (NS Editor)
Pagan Publishing : John Tynes (Pagan Pub)
Pariah Press : Aaron Loeb (ALoeb)
Prometheus Press: Thaddeus Howze (Eric 1701)
QMS : William Spencer Hale (MercyWill)
R. Talsorian Games : Mike McDonald (Talsorian)
Ragnarok Enterprises : Dave Nalle (RagnarokEC)
SHADIS Magazine: Jolly R. Blackburn (JollyGood)
SIMTAC, Inc : Steve Dinsmore (Dins)
Soldiers & Swords Games: Pete Kofira (SSG Games)
Stellar Games Inc.: Lee Corny (Stellar LC)
Steve Jackson Games : Chris McCubbin (Cwm Inord)
Storm Press : Dave Pilurs (StormPress)
Task Force Games : Tim Olsen (TFG1)
The Armory : David Barrash (Mooff)
Tri Tac Systems : Richard Tucholka (Tucholka)
West End Games : Bill Olmesdahl (Stomper)
White Wolf Studios : Sam Chupp (Toreador)
Wizards of the Coast : Shawn Carnes (WotC)

A Final Note

To all of you game companies out there who haven't yet added me to your mailing list for press releases and such (and you know who you are), please do so with all haste. I really dig for some of the information compiled here. Sending me your press releases will help me to keep Bits & Pieces as current as possible, and it almost guarantees you that extra exposure for your products. (Hah! That last part'll get 'em!) And feel free to add me to your comp lists as well. Huh? Who yelled "Drop dead"?

See you in sixty, gang. ❑

The culmination of over 15 years of extensive design and player testing, in print for the very first time:

Shattered Realms™

A new dimension in fantasy role playing for the truly sophisticated and discerning gamer. The fantasy RPG that will shatter the status quo of role playing!

All that players and game masters need to play, adventure and explore in the Shattered Realms™ comes complete in one book — all except for the dice that will determine their destiny, of course!

Explore a rich and detailed universe come to life. A universe consisting of a myriad of worlds orbiting a central sun and two moons ... Worlds, some of which are merely small, unexplored chunks of rock to worlds which hold continents brimming with their own peoples, civilizations and histories ... not all of them human. Worlds whose origins really are shrouded in mystery and lost in the mists of time.

Features:

- ReFlex™ game system: a realistic, yet smooth and playable game system for role playing.
- Customizable for a wide range of campaign styles from hack-and-slash dungeon crawls to sophisticated political, military and religious intrigue and conquests.
- Complete flexibility in combat, magic, mysticism and psionics. A realistic, skill based system that allows full flexibility in character conception and development.
- 32 fully developed player character races with differentiation between the sexes (in effect, 64 races to choose from), and including several races never before seen in fantasy role playing.
- 25 interesting deities, and in excess of 50 beasts and monsters.
- Extensive listing of skills, armor and weapons, including black powder firearms.
- Advice to the GM: how to learn the game system and set up a variety of campaigns.
- Numerous worked out examples of character generation, skills and adventuring, combat and magic.
- Player and game master (GM) aids: character sheets, standard racial sheets for generating NPC's, ...
- Introductory scenario and a starting point for the development of campaigns.

Ages 12 to Adult
Stock No. 1000

Coming Spring '95

We invite you to delve into the worlds of the Shattered Realms™.

Contact us for further information and your local retailer or distributor to arrange your order. First run quantities will be limited!

Tel. (416) 510 - 8482
Fax. (416) 510 - 8483
Internet E-mail: cyberrl@io.org

CyberRealms™, Inc., 49-6A The Donway West,
Suite 404, Don Mills, Ontario M3C 2E8,
Canada

CyberRealms, ReFlex, Shattered Realms and the CyberRealms logo are trademarks of CyberRealms, Inc.
All rights reserved.

CYBER REALMS™

Up My Sleeve

The World of Card Games

Edited By David Williams

Single Card Strategies

By Jeff Scott Franzmann

This month: Magnetic Mountain

✷BOOM✷

Smoke drifted down the staircase, pouring out of the open door which led to Canticle's seldom-used laboratory. A tinny hacking noise, small and faint, could be heard, and a blackened, scorched Gremlin staggered out of the door. After a few moments, the smoke cleared, revealing a somewhat soot stained Necromancer Emeritus. He stood at the table, scratching at his chin in thought.

"Too much sulfur, apparently...I never was very good at the Red magick...."

Closing the book which lay open on the table before him, he sat at the small desk which was positioned in the corner, and began making notes.

"A pity really...I'm trying to find some way to harness one particular power of Red magick which I once saw displayed in my travels, a landform of unique properties. The creatures of the sea would not travel within a league of this...

Magnetic Mountain! - At two Red Mana and one Colorless, this Red Enchantment is the bane of Abjurers everywhere. The power of the Mountain is such that, while in play, no Blue creature may untap until it has paid four mana to do so.

Though glaringly obvious, the Mountains primary function is worth mentioning. When used against a Blue Magus, the Mountain can be truly devastating. Forcing a Blue Mage to spend four mana to untap a creature not only renders him or her offensively crippled, but also takes mana away from potential counterspells. A Blue Mage who is forced to continually pay mana to untap the Air Elemental will not be able to cast effective Power Sinks...something which is certainly in the best interests of those who have so often fallen to the power of counterspells. This alone would make the Magnetic Mountain a frightening addition to the red arsenal. Consider, however, the havoc which could be wrought when used in conjuction with Riptide. All Blue creatures are tapped, and with the Mountain in play, each one will require four mana to untap. Appalling.

Not so obvious is one use which is gaining increasing popularity. It involves the placing of a Magnetic Mountain in a Red/Blue spellbook. Many would consider this counter-productive...not so. Using Thoughtlace on your opponent's more powerful creatures puts them at the mercy of the Magnetic Mountain. Using more than one Thoughtlace, you can create a situation where your opponent's most powerful attackers must pay continual upkeep in order to function. Your own Blue creatures can escape the effects of the Mountain through Chaoslace or Alchor's Tomb. There is nothing more satisfying than watching a Black Mage try to deal with a Lord of the Pit which has been Thoughtlaced in such a situation. Not only must he continually sacrifice creatures to the Lord, but the Magnetic Mountain insures that he must pay upkeep in order to actually utilize the frightful beast on the attack.

As well, when one uses the Magnetic Mountain in a Red/Blue Spellbook, one creates a situation in which a Blue Magus can become starved for the Mana which he or she needs for counterspells...especially if one is using counterspells as well. Paying upkeep and staving off Power Sinks and Force Spikes can rapidly render a Blue Mage impotent, at the mercy of a Fireball or Disintegrate.

Magnetic Mountain can also be used against any other colour with the simple use of Sleight of Mind. At this point, the Magnetic Mountain becomes a staple in a Red/Blue Spellbook, effective against any opponent. If your foe utilizes Green, the 'Horde' concept becomes hopelessly flawed...no creature will be able to untap without paying a cost should the Mountain be Sleighted to Green. Many a Planewalker has fallen victim to such a ploy.

Magnetic Mountain can also be quite devastating in conjunction with other colours of magick as well. With Tsunami, an opposing Blue mage may find his or her creatures tapped, and no islands to pay the cost to untap. The Necromancer can utilize the Royal Assassin to pick off those creatures which are unable to pay the cost, and provide even more of a deterrent to an attack than the Mountain alone.

Canticle continued to jot notes as the effects of the explosion slowly disappeared. Wisps of smoke drifted out the window, and there was a loud crash as a Gremlin finally peeled itself off the ceiling. The Necromancer smiled as he studied a formula.

"Too much sulfur...definitely." ❑

The Conquering Continues

by David Williams

We are starting to get more and more feedback on The Conquering. Some of the feedback includes new variations that people have come up with. Included below are some new rules which, while unofficial, are quite interesting. —DCW

From J. Hunter Johnson:

One of my least favorite parts of the conquering was the battle rules. My Ornithopter could be hunted down and killed by a ground-hugging Scathe Zombie or what-have-you, as could my Shanodin Dryads even if they were in the forest.

The way we are now playing, these wizardless combats are still handled just like other combats, except the attacker gets to name which creature(s) are being singled out on the defensive side to take the place of the wizard. The defending player can then assign blockers as normal, and any unblocked attackers are treated as if they were blocked by the singled-out creature. If the attacker wants to go after more than one creature, he has to announce which attacking creatures are focusing on which defenders before the defender assigns blockers.

During damage assignment, the attacking creatures can only assign damage to the singled-out creature if (a) the attacking creature was not blocked by another creature and (b) the attacking creature could have blocked the singled-out creature if it were attacking. So, no damage will be dealt to a flying creature by a non-flyer, nor to a Dryad in a forest, etc. Landwalkers no longer get first strike in battles.

The other things we include: landwalk ability reduces the movement cost for that land to 0 and the 3-hex range limitation applies even to non-targeted effects such as Pestilence (such enchantments, artifact effects, or other effects not on the board are assumed to move with the controlling wizard). ❑

Cardiology

Amazing Amazons and Heroic Hunks

by Katherine Shelly Pfeiffer

The inspiration for this issue's column was the publication in February of the **Best of Boris All Chromium** fantasy art trading cards by *Comic Images*. Perhaps more than any other artist, Boris Vallejo (pronounced Val-YAY-hoe) created a market for fantasy paintings featuring scantily clad well-built men and women. Currently there are five sets of Boris fantasy art trading cards which concentrate on the human figure, all from Comic Images.

A body-builder himself, Boris loves the overtly healthy, well-muscled human body. Nearly naked bodies dominate the majority of the cards in these sets. Frequently posed in body-builder stances, his nudes appear solo, in duos and trios. They appear with monsters, mythical beasts, and often in combat. The highly detailed, anatomically accurate appearance of his figures owes much to Boris's study of anatomy and to the fact that he works from carefully planned photographs rather than models. Backgrounds in Boris's paintings are frequently sketchy and undeveloped. His monsters are inventive and convincing, while his color schemes exhibit a very satisfying variety.

His first set of cards appeared in 1991, with a subsequent set in each year since. Certainly the recent chromium set is the most spectacular, though if you enjoy the artwork straight, you might find the chrome effects distracting. All the Comic Images cards have excellent information on the back of the cards, some have sketches.

Like Boris, Frank Frazetta is frequently cited as the father of fantasy art. Frazetta is probably best known for his extraordinary figure of the Death Dealer, which inspired the novel series. His first series of cards was published in 1991 and the second in 1993, both from Comic Images. Frazetta's long career began in comics in 1948. His work has appeared on the covers of Heavy Metal, National Lampoon, on record albums, and hundreds of books. So far, he has published five volumes of *The Fantastic Art of Frank Frazetta*. His many different styles of drawing and painting are well represented in the card sets. Images range from black and white sketches to cartoon figures to fully-developed fantasy paintings. Frazetta shows a fondness for the well endowed female form. Well-rounded, indeed exaggerated, buttocks are especially prominent. Frazetta's male figures are epitomized by the image of Conan - well-muscled chest, torso, and legs.

Another acclaimed fantasy artist, with numerous book covers and posters to his credit, Chris Achilleos paints a range of fantasy subjects with an often painstaking detail. Both sets from FPG include comments by the artist on the backs of the cards and details from his drawings. The second set, subtitled **Angels and Amazons,** has more cards dedicated to the fair sex, though I prefer the overall quality of the paintings in the first set. Many of Achilleos's images are obviously erotic - the women attired in minimal leather and/or bedroom wispies while holding sinister weaponry. These works are widely imitated by tattoo artists.

Rowena Morrill has been called the First Lady of Fantasy, and her wide range of work is well represented in a set from FPG. She has produced numerous book and magazine covers, calendars, and limited-edition prints. Rowena works closely with a photographer to capture the poses and lighting she wants for her models. Like other painters who work from photographs, her figures and some objects have a photo-realistic quality. Tall, slender figures with long legs, flat tummies, long, tapering arms, and ample breasts typify her women. Frequently they appear in peril - about to be consumed by a toothy monster. Similarly slender, muscular men appear in many paintings as well. She has created a variety of monsters, some a bit whimsical as they slaver and leer. Other paintings include convincing wizards, angels, and sci-fi creatures.

Luis Royo, the Spanish painter, is a world-class fantasy artist - best known as the most published *Heavy Metal* cover artist. He has painted hundreds of album and magazine covers, film posters, and comic illustrations. His two Adult Oriented card sets from Comic Images show off his diversity of images. These include complex, magical, science fiction spacescapes, medieval and futuristic battle scenes, and lots of luscious women. Of all the painters reviewed in this article, I would say that Royo shows the most softly sensuous women: sultry, seductive, and shapely. The drastic contrast between the delicacy of semi-naked women and their hellacious weapons, their S&M costumes, and their perilous situations creates classic fantasy erotica. This painter has a lush technique and creates carefully finished paintings. His male figures have strength, but Royo's statement explains his attitude about men and women: "Men, repeated, stony, ornamental. Women, unique, alive, essential." Watch for **The Best of Royo All Chromium** from Comic Images in June.

Ken Kelly is Frank Frazetta's most famous student, but should not be seen just in that context. His work has appeared on magazine and book covers, record albums, games, CD's, toys and in his own book, *The Art of Ken Kelly* (1990 from Freidlander publishing). His FPG card sets feature a broad selection of works. Many cards reproduce scenes from Conan stories - depicting the muscular hero in a variety of perilous situations. Kelly poses his men to fit the action of his stories - not simply to show off muscles. Kelly's women are not all of the slender, Barbie, build. Some are full-figured and powerfully constructed. They make appropriate mates for a Conan-type man. Good sketches on the card backs.

Speaking of Conan, that most heroic of hunks, he has 3 card sets of his own. The most recent, **Conan II All Chromium,** from Comic Images, presents the works of Joe Jusko, Boris Vallejo, Michael Kaluta, and fifteen other fantasy illustrators; a real Conan festival. The chrome applications I found uneven in their effectiveness - some seemed overbearing. Regardless, a must for Conan fans.

General Remarks on the Artwork

All the card sets discussed in this column contain a majority of cards showing nearly naked women and men. None of this material is pornographic, but many cards show erotic material. Some sets are rated "Adult Oriented" by the publishers, and I would urge all parents to preview the contents of each set to make sure you think they're appropriate for your children. Many stores restrict purchases of "Adult Oriented" sets to teenagers over 16 - 18 years old.

All card sets mentioned in this article have good reproduction. The earlier sets, as was typical of that time, have simpler backs - some coated and some not.

If you need help finding any of the trading card sets mentioned in this column, please call Comics Utah, 800-927-5075.

I'd be most grateful for your questions and comments about the items in this column. You can write to me care of SHADIS or e-mail me at CompuServe: 71151,252. ❑

Military Intelligence

Background Information on Medallion Simulations' Echelons Collectible Card Games

Well, it seems it's that time again. Time to look in the magazines for the latest space and fantasy card games coming out. Wait a minute, what's that, something different? Scary.

Yes, there really is some variety now in this boom we call the card market. Our new tactical military card games, **Echelons of Fire** and **Echelons of Fury,** did much to offer some spice to the familiar genres in the industry. Thank you to all who have supported this exciting new direction!

These games were designed to do many things. Among these were to bridge the gap between fantasy card games players and conventional wargamers, to offer an alternative for card gamers who felt they were in a rut, and to give wargamers the same avenue that the fantasy card game craze offered the RPGer.

The **Echelons** games were developed to utilize just enough of some popular fantasy games to allow for an easier transition for players who are not very familiar with military hardware. This, I believe, has contributed greatly to its acceptance by players who, in the past, had little or no interest in conventional military games. For these people, the relative simplicity of Echelons a palatable way to enter this genre, while allowing them to satisfy any urges they may have to blast a well-deserving enemy with some serious firepower. On the other hand, Echelons brings with it the feel of a wargame with many of the familiar trappings. Everything from terrain cards, which add a definite flavor to each conflict, to a variety of weapons, infantry units, and maneuvers are included and provide a tremendous variation in each theme. What seems to have caught both the military gamer and the card game player somewhat unawares is that the potential for strategy is far greater than either group was anticipating from a card game. That's a good thing.

The game objectives are simple enough; just build a deck with enough hardware, men and surprises to smash the forces of your opponent. Each side has a Headquarters which can withstand a specified number of damage points. The number of damage points is based on the number of cards that each player begins the game with. The forces each player is able to use may defend their own HQ as well as attack the HQ or forces of the enemy. That sounds easy. Well, if your opponent hadn't decided to coordinate his attack with bad weather (he conveniently played his "Dense Fog" card), your aircraft-laden deck would have just slaughtered him. Hmmm...Maybe there's more to this stuff than meets the eye.

The units in Echelons usually use some sort of Supply to "call up" (bring a unit from a player's hand into play) and to maintain its combat readiness (keep it in play). The basic types of supply are Ammunition and Fuel. The number of Ammunition and Fuel symbols at the top of a card indicates how many of each are needed. These cards must remain intact for the unit to stay in play. The call-up cost is based on both the actual amount (in relative terms) of both types that the unit would ordinarily consume as well as the historical prevalence of Supply by a particular nationality.

Attack and Defense values are used to represent the amount of punishment a unit can dish out as well as take. They take into account everything from the speed, armor, size, crew skill, primary and secondary armaments, to the kitchen sink, and virtually anything of significance to combat. This system of reducing combat to Attack and Defense Values simplifies engagements enough to allow tactics to dictate victory, not rules. However, we definitely lean toward the side of playability and speed, so for the hardcore realism buffs, there may be less detail than they are normally accustomed to. But, hey, it's a card game!

As is to be expected with any First Edition rules, there were a few areas which needed to be cleaned up and clarified. Any rules updates and clarifications will be included in the Second Edition rules. Also, we may have underestimated the level of purchase by the average Echelons player. For this reason, some limitations are in the works for certain cards in order to keep some level of equilibrium. Thanks for the patience while we rein in those rogue cards.

It seems that a vocal few out there, through no fault of their own, do not understand the intention behind including rules for cards which weren't released in the First Edition. We were merely putting out what we hoped would be a complete set of rules at the outset, without forcing the consumer to learn a whole new game when the Second Edition came out. Furthermore, by having these cards mentioned in the beginning, players were able to construct possible tactics based on their inevitable appearance. And finally, none of the cards which were not included in the First Edition were required for play. In fact, the withholding of certain cards served only to thwart a player's efforts to jump immediately into an armor-only or aircraft-only type deck building exercise. They would instead have to use the elements provided, while learning just how important some of the less glamorous units in war can be. After all, there will be plenty of time for those mondo decks later.

The number of cards released in the First Edition was around 130 or so, with many additional cards to be released in the Second Edition. We deliberately kept the original card list down for the first run to allow easier completion of First Edition sets. Also, we made a portion of the cards "generic", meaning they may be used by players on either side, and even may be used by forces in either game. This means that if a player has both the modern game (Fire) and the WWII game (Fury), but is short, for instance, some Supply cards in one game, they may pull some Supply cards from the other deck instead of having to go buy more cards. Okay, we have a soft spot for gamers on limited budgets.

One very different aspect of Echelons from many card games is duplication. Players of Echelons need to have multiples of various cards, grouping like units together to gain power. Collecting these cards should be less about how many different cards one has(complete sets are fairly easy to come by) as how many duplicates of the desired cards one has.

It didn't take very long for all of the First Edition to sell out. Granted, the print run was not huge by industry standards, it was nevertheless very encouraging. Some expansions are on the way which will include the Russian Front and the Pacific Theatre for Fury, and a North Korean expansion for Fire. A Vietnam variant is also under way. ❑

SHADIS
The Independent Games Magazine

Echelons of Fire & Fury

Card Lists for Medallion Simulations' Modern Warfare Collectible Card Games.

Echelons of Fury

- ❑ 81mm mortar - U.S. R
- ❑ Air-dropped supplies VR
- ❑ Ambush R
- ❑ Ammunition C
- ❑ Anti-personnel mines R
- ❑ Anti-tank mines R
- ❑ Artillery strike - Med. Mortar R
- ❑ Bridge, stone U
- ❑ Bridge, wood U
- ❑ City, #1-4 U
- ❑ Delaying action R
- ❑ Foxhole R
- ❑ Foxholes VR
- ❑ French partisan squad VR
- ❑ Fuel C
- ❑ German 88mm ATG VR
- ❑ German engineer squad R
- ❑ German Hetzer VR
- ❑ German Leader C
- ❑ German ME-109 VR
- ❑ German MG-42 machine gun U
- ❑ German Panzerfaust U
- ❑ German PZ-III VR
- ❑ German SDK-251 R
- ❑ German Squad C
- ❑ German Squad-Waffen SS VR
- ❑ German Stuka VR
- ❑ Hand grenades - smoke U
- ❑ Hand grenades - fragmentation U
- ❑ Hills U
- ❑ Hull-down position VR
- ❑ Left flanking C
- ❑ M-5 Stuart R
- ❑ Medics R
- ❑ Mg-34/AA R
- ❑ Open U
- ❑ Radio Net VR
- ❑ Radio R
- ❑ Random occurrence - fog R
- ❑ Random occurrence-clear skies VR
- ❑ Random occurrence-heavy snow VR
- ❑ Reconaissance U
- ❑ Right flanking C
- ❑ Sandbagged position R
- ❑ Thrust C
- ❑ Town C
- ❑ U.S. 57mm ATG R
- ❑ U.S. Airborne squad VR
- ❑ U.S. Autorifleman R
- ❑ U.S. Bazooka U
- ❑ U.S. Browning .30 machine gun U
- ❑ U.S. Engineer squad R
- ❑ U.S. Leader C
- ❑ U.S. M-3 Halftrack R
- ❑ U.S. M-4 Sherman VR
- ❑ U.S. P-47 VR
- ❑ U.S. P-51 VR
- ❑ U.S. Squad C
- ❑ Woods C

Echelons of Fire

- ❑ A-10 VR
- ❑ AH-64 Apache VR
- ❑ Aid station-U.S. VR
- ❑ Air-dropped supplies VR
- ❑ Airborne team - U.S. VR
- ❑ Ambush VR
- ❑ Ammunition C
- ❑ Anti-personnel mines R
- ❑ Anti-tank mines R
- ❑ Artillery strike - med. Mortar R
- ❑ BMP R
- ❑ BRDM R
- ❑ Bridge, stone U
- ❑ Bridge, wood U
- ❑ City, #1-4 U
- ❑ Delaying action R
- ❑ Dragon anti-tank guided missile U
- ❑ Engineering vehicle VR
- ❑ Foxhole R
- ❑ Foxholes VR
- ❑ Fuel C
- ❑ Hand grenades - fragmentation U
- ❑ Hand grenades - smoke U
- ❑ Hills U
- ❑ Hind-D VR
- ❑ Hull down position VR
- ❑ Humm-V w/MG R
- ❑ Humm-V w/TOW R
- ❑ Left flanking C
- ❑ M-1 VR
- ❑ M-2 R
- ❑ M-203 grenade launcher U
- ❑ M-60 light machine gun - U.S. U
- ❑ Medic R
- ❑ N.D.G. Light S.A.M. VR
- ❑ Open U
- ❑ PKM light machine gun - Soviet U
- ❑ PT-76 R
- ❑ Radio Net VR
- ❑ Radio R
- ❑ Random occurrence - clear weather VR
- ❑ Random occurrence - fog R
- ❑ Random occurrence - heavy snow VR
- ❑ Reconaissance team - Soviet R
- ❑ Reconaissance team - U.S. R
- ❑ Reconnaissance U
- ❑ Right flanking C
- ❑ RPG-7 grenade launcher U
- ❑ Sagger anti-tank guided missile U
- ❑ Sandbagged position R
- ❑ Soviet engineer team VR
- ❑ Soviet fire team C
- ❑ Soviet leader C
- ❑ Soviet mortar 82mm R
- ❑ Soviet sniper VR
- ❑ Soviet Special Forces VR
- ❑ T-72 VR
- ❑ T-80 VR
- ❑ Thrust C
- ❑ Town C
- ❑ U.S. Engineer team VR
- ❑ U.S. Fire team C
- ❑ U.S. Leader C
- ❑ U.S. Light S.A.M. VR
- ❑ U.S. M.G. Team R
- ❑ Woods C

Key:
C = common
U = uncommon
R = rare
VR = very rare

SHADIS
The Independent Games Magazine

Ultimate Combat!

A Checklist for the Limited Edition of Ultimate Games' Martial Arts Card Game.

R = Permanently Restricted Card (1 per deck)
r = Temporarily Restricted Card (1 per deck)
S = Special Restriction:
White Belt Deck - 1
Brown Belt Deck - 2
Black Belt Deck - 3
Gold Belt Deck - 4
T = Throw
A = Airborne

GOLD BELT

Name	Type	RTA
❑ Asano's Faith	Action	
❑ Bewilder	Action	r
❑ Depression	Action	
❑ Exhaustion	Action	
❑ Mental Domination	Action	R
❑ Oblivion	Action	
❑ Psychic Nova	Action	
❑ Psychic Storm	Action	
❑ Purity	Action	
❑ Regression	Action	
❑ Shake Up	Action	
❑ Valerie's Sidestep	Action	
❑ Primal Kiai	Advantage	
❑ Darkness	Environment	R
❑ Deep Fog	Environment	R
❑ Desert Heat	Environment	R
❑ Flooded Ground	Environment	R
❑ Freezing Cold	Environment	R
❑ Heavy Rain	Environment	R
❑ High Altitude	Environment	R
❑ Hurricane Winds	Environment	R
❑ Icy Ground	Environment	R
❑ Muddy Ground	Environment	R
❑ Sandy Beach	Environment	R
❑ Smog Inversion	Environment	R
❑ Awareness	Foundation	
❑ Discipline	Foundation	
❑ Flexibility	Foundation	
❑ Intuition	Foundation	
❑ Reflexes	Foundation	
❑ Wisdom	Foundation	
❑ Move Left/Back	Movement	
❑ Move Left/Front	Movement	
❑ Move Right/Back	Movement	
❑ Move Right/Front	Movement	
❑ Akiyama's Pendant	Talisman	
❑ Amulet of Kwai Chan	Talisman	
❑ Bear's Jaw	Talisman	R
❑ Dragon's Fire	Talisman	
❑ Earring of Confucius	Talisman	
❑ Elephant Bracelet	Talisman	
❑ Elixir of the Gods	Talisman	R
❑ Great Wall Vest	Talisman	
❑ Mask of Gengis Khan	Talisman	
❑ Moriya's Mirror	Talisman	
❑ Ring of the Sun God	Talisman	
❑ Arm Lock	Technique	
❑ Champ's Side Body Slam	Technique	T
❑ Crusher's Wheel	Technique	
❑ Cup Hand Ear Crush	Technique	
❑ Enforcer's Back Kick	Technique	
❑ Flying Double Kick	Technique	A
❑ Flying Side Kick	Technique	A
❑ Full Nelson	Technique	
❑ Guillotine Block	Technique	
❑ Hair Grab Elbow Strike	Technique	
❑ Inferno's Round Kick	Technique	
❑ Jump Crescent Kick	Technique	A
❑ Jump Hook Kick	Technique	A
❑ Leaping Ax Kick	Technique	A
❑ Leg Trap Block	Technique	
❑ Shoulder Throw	Technique	T
❑ Spinning Back Fist	Technique	
❑ Spinning Back Kick	Technique	
❑ Spinning Round Kick	Technique	
❑ Wrist Lock	Technique	
❑ Bojutsu Stick	Weapon	
❑ Boken	Weapon	
❑ Escrema Sticks	Weapon	
❑ Nunchaku	Weapon	
❑ Oak Staff	Weapon	
❑ Tonfa	Weapon	

BLACK BELT

❑ Agony	Action	
❑ Bad Air	Action	
❑ Confuse Foundation	Action	
❑ Dismay	Action	
❑ Enduring Pain	Action	
❑ Focus	Action	R
❑ Instant Recall	Action	R
❑ Power Drain	Action	
❑ Prayer for Healing	Action	
❑ Psychic Freeze	Action	r
❑ Psychic Misdirection	Action	
❑ Psychic Paralysis	Action	r
❑ Psychic Read	Action	
❑ Psychic Siphon	Action	
❑ Psychic Subversion	Action	r
❑ Sacrifice Foundation	Action	
❑ Shatter Concentration	Action	
❑ Shatter Foundation	Action	
❑ Shatter Talisman	Action	
❑ Snatch Talisman	Action	
❑ Sumida's Misdirection	Action	
❑ Suppress	Action	r
❑ Banana Peel	Advantage	
❑ Beijing Blitz	Advantage	
❑ Combination X	Advantage	R
❑ Counter X	Advantage	R
❑ Speed X	Advantage	R
❑ Strength X	Advantage	R
❑ Kevlar Vest	Armor	
❑ Warrior's Helmet	Armor	
❑ Eyes of the Ninja	Talisman	
❑ Headband of the Ninja	Talisman	
❑ Yamashita's Belt	Talisman	
❑ Arm Lock	Technique	
❑ Atlas Overhead Slam	Technique	T
❑ Ax Kick	Technique	
❑ Back Fist	Technique	
❑ Barrel Roll	Technique	T
❑ Charging Front Kick	Technique	
❑ Cyclone Elbow Smash	Technique	
❑ Double Leg Tackle	Technique	T
❑ Double Wrist Lock	Technique	
❑ Drop Jab	Technique	
❑ Footsweep	Technique	T
❑ Front Kick	Technique	
❑ Hair Grab Elbow Strike	Technique	
❑ Head Lock	Technique	
❑ Inner Leg Reap	Technique	T
❑ Inner Thigh Throw	Technique	T

❑ Instep Stomp	Technique	
❑ Jump Crescent Kick	Technique	A
❑ Jump Hook Kick	Technique	A
❑ Knee Kick	Technique	
❑ Knife Hand Strike	Technique	
❑ Leaping Ax Kick	Technique	A
❑ Lifting Sleeve Throw	Technique	T
❑ Low Round Kick	Technique	
❑ Quick Jab	Technique	
❑ Reverse Punch	Technique	
❑ Right Cross	Technique	
❑ Right Hook	Technique	
❑ Round Kick	Technique	
❑ Shoulder Throw	Technique	T
❑ Side Kick	Technique	
❑ Solar Plex Strike	Technique	
❑ Spear Hand	Technique	
❑ Spinning Back Fist	Technique	
❑ Standing Choke	Technique	
❑ Throat Grab	Technique	
❑ Throat Jab	Technique	
❑ Uppercut	Technique	
❑ Wrist Lock	Technique	

BROWN BELT

❑ Copy Cat	Action	
❑ Earth Mantra	Action	
❑ Favorite Technique	Action	S
❑ Healing Mantra	Action	
❑ Instant Replay	Action	
❑ Intimidation	Action	
❑ Kim Soon's Illusion	Action	
❑ Lightning Strike	Action	
❑ Morale Boost	Action	
❑ Psychic Blast	Action	
❑ Psychic Block	Action	
❑ Psychic Enhancement	Action	
❑ Push the Pace	Action	
❑ Restrict Options	Action	
❑ Berserker	Advantage	
❑ Combination 2	Advantage	
❑ Counter 2	Advantage	
❑ Jumping	Advantage	
❑ Speed 2	Advantage	
❑ Strength 2	Advantage	
❑ Arm Lock	Technique	
❑ Ax Kick	Technique	
❑ Back Fist	Technique	
❑ Barrel Roll	Technique	T
❑ Belly Punch	Technique	
❑ Double Leg Tackle	Technique	T
❑ Double Wrist Lock	Technique	
❑ Drop Spin Kick	Technique	
❑ Elbow Smash	Technique	
❑ Fall Prone	Technique	
❑ Flying Scissors	Technique	TA
❑ Footsweep	Technique	T
❑ Front Kick	Technique	
❑ Full Nelson	Technique	
❑ Hair/Elbow Strike	Technique	
❑ Head Butt	Technique	
❑ Head Lock	Technique	
❑ Instep Stomp	Technique	
❑ Jump Hook Kick	Technique	A
❑ Knee Kick	Technique	
❑ Knife Hand Strike	Technique	
❑ Leaping Ax Kick	Technique	A
❑ Left Hook	Technique	
❑ Low Round Kick	Technique	
❑ Outer Leg Reap	Technique	T
❑ Quick Jab	Technique	
❑ Reverse Punch	Technique	
❑ Rib Shot	Technique	
❑ Right Cross	Technique	
❑ Right Hook	Technique	
❑ Round Kick	Technique	
❑ Side Kick	Technique	
❑ Single Leg Tackle	Technique	T
❑ Solar Plex Strike	Technique	
❑ Spear Hand	Technique	
❑ Standing Choke	Technique	
❑ Sweeping Leg Throw	Technique	T
❑ Throat Grab	Technique	
❑ Throat Jab	Technique	
❑ Uppercut	Technique	

WHITE BELT

❑ Bad Sushi	Action	
❑ Mantra of Power	Action	
❑ Oxygen Burst	Action	
❑ Shuffle	Action	
❑ Trip	Action	
❑ Ukemi	Action	
❑ Adrenaline	Advantage	
❑ Body Odor	Advantage	
❑ Combination 0	Advantage	
❑ Combination 1	Advantage	
❑ Counter 0	Advantage	
❑ Counter 1	Advantage	
❑ Kiai	Advantage	
❑ Speed 1	Advantage	
❑ Strength 1	Advantage	
❑ Stumble	Advantage	
❑ Conditioning	Foundation	
❑ Experience	Foundation	
❑ Fighting Spirit	Foundation	
❑ Knowledge	Foundation	
❑ Move Back	Movement	
❑ Move Front	Movement	
❑ Move Left	Movement	
❑ Move Right	Movement	
❑ Gi Patch - Falcon	Talisman	
❑ Gi Patch - Fox	Talisman	
❑ Gi Patch - Horse	Talisman	
❑ Gi Patch - Owl	Talisman	
❑ Holy Medallion	Talisman	
❑ Ax Kick	Technique	
❑ Back Fist	Technique	
❑ Barrel Roll	Technique	T
❑ Belly Punch	Technique	
❑ Double Leg Tackle	Technique	T
❑ Drop Jab	Technique	
❑ Drop Spin Kick	Technique	
❑ Finger Lock	Technique	
❑ Footsweep	Technique	T
❑ Front Kick	Technique	
❑ Full Nelson	Technique	
❑ Hammer Fist Strike	Technique	
❑ Head Butt	Technique	
❑ Head Lock	Technique	
❑ Instep Stomp	Technique	
❑ Knee Kick	Technique	
❑ Knife Hand Strike	Technique	
❑ Left Hook	Technique	
❑ Low Round Kick	Technique	
❑ Quick Jab	Technique	
❑ Reverse Punch	Technique	
❑ Right Cross	Technique	
❑ Right Hook	Technique	
❑ Round Kick	Technique	
❑ Side Kick	Technique	
❑ Single Leg Tackle	Technique	T
❑ Solar Plex Strike	Technique	
❑ Spear Hand	Technique	
❑ Standing Choke	Technique	
❑ Throat Grab	Technique	
❑ Throat Jab	Technique	
❑ Uppercut	Technique	
❑ Wrist Lock	Technique	

SHADIS
The Independent Games Magazine

Blood Wars

A Collector's Checklist for TSR's Planescape Collectible Card Game.

Battlefields:

(P: plane; PP: planar pathway; L: layer; Rm: Realm; S: site;T: town)

Frequency	Type	Name
❑ M	P	The Abyss
❑ C	P	Acheron
❑ UC	Rm	Amun-Thys
❑ C	P	Arborea
❑ C	P	Arcadia
❑ UC	Rm	Asgard
❑ C	P	Astral Plane
❑ UC	T	Automata
❑ V	Rm	Azzagrat
❑ M	P	Baator
❑ R	T	Barnstable
❑ C	P	Beastlands
❑ UC	T	Bedlam
❑ R	S	Bifrost the Rainbow Bridge
❑ C	P	Bytopia
❑ M	P	Carceri
❑ R	Rm	Caverns of Thought
❑ UC	Rm	Court Under the Stars
❑ UC	T	Curst
❑ UC	T	Deepshaft Hall
❑ V	Rm	Demonweb Pits
❑ UC	Rm	Dothion
❑ V	Rm	Dwarven Mountain
❑ UC	T	Ecstasy
❑ R	T	Elshava
❑ C	P	Elysium
❑ UC	T	Excelsior
❑ UC	T	Faunel
❑ R	T	Floating City
❑ V	T	Forbidden Citadel
❑ UC	T	Fortitude
❑ UC	S	Fortress of the Arcanaloth
❑ UC	T	Gaola
❑ UC	Rm	Gates of the Moon
❑ M	P	Gehenna
❑ R	S	The Gilded Hall
❑ UC	T	Glorium
❑ R	T	Grandfather Oak
❑ M	P	The Gray Waste
❑ R	S	The Harmonica
❑ R	S	The High Grove of Alfheim
❑ UC	T	Hopeless
❑ V	Rm	Hruggekolokh
❑ V	PP	Infinite Staircase
❑ UC	T	Iron City of Dis
❑ V	Rm	Jade Palace
❑ UC	Rm	Jotunheim
❑ C	P	Limbo
❑ R	T	Madhouse
❑ V	Rm	Mausoleum of Chronepsis
❑ C	P	Mechanus
❑ UC	Rm	Merratet
❑ UC	T	Minauros the Sinking
❑ UC	S	The Mines of Marsellin
❑ C	P	Mount Celestia
❑ C	PP	Mount Olympus
❑ UC	T	Naratyr
❑ UC	Rm	Nidavellir
❑ V	P	The Outlands
❑ V	Rm	Palace of Judgement
❑ C	P	Pandemonium
❑ UC	S	The Pillar of Skulls
❑ UC	T	Plague-Mort
❑ V	L	Plain of Infinite Portals
❑ UC	Rm	Plains of Gallenshu
❑ V	Rm	Regulus
❑ R	T	Release from Care
❑ UC	T	Ribcage
❑ UC	T	Rigus
❑ V	Rm	River Ma'at
❑ C	PP	River Oceanus
❑ V	PP	River Styx
❑ V	Rm	Semuanya's Bog
❑ UC	Rm	Sheela Peryroyl's Realm
❑ UC	S	The Ship of Chaos
❑ R	T	Shra'kt'lor
❑ UC	Rm	The Silver Sea
❑ UC	Rm	Smaragd
❑ UC	T	Soot Hall
❑ R	S	Spawing Stone
❑ V	Rm	The Spire
❑ UC	T	Straifling
❑ UC	T	Strongale Hall
❑ UC	T	Sylvania
❑ V	Rm	Teardrop Palace
❑ UC	T	Torch
❑ V	Rm	Torremor
❑ UC	T	Tradegate
❑ R	S	Valhalla
❑ UC	Rm	Vanaheim
❑ UC	S	The Viper Wastes
❑ R	T	Vorkehan
❑ V	Rm	Wasting Tower of Khin-Oin
❑ R	T	Windglum
❑ V	Rm	Winter's Hall
❑ UC	T	Xaos
❑ C	PP	Yggdrasil
❑ C	P	Ysgard
❑ UC	T	Zoronor, City of Shadows
❑ UC	S	Zrintor the Viper Forest

Warlords

(Av.: Avatar)

❑ UC		Aferoxxynomak
❑ M		Amnizu Warden
❑ M		Archon Guardian
❑ V	Av	Bahamut
❑ M		Bladeling Hero
❑ C		Cat Lord
❑ V	Av	Chronepsis
❑ M		Cornugon Whiplord
❑ UC		Darktome the Arcanaloth
❑ M		Deva Commander
❑ UC		Duchess Callisto
❑ UC		Duke Lucan
❑ UC		Duke Windheir
❑ C		Echarus
❑ C		Ercid, Avenger of Rudra
❑ C		Exiraati
❑ C		Faaram the Slaadi King
❑ R	Av	Faerie Queen Morwel
❑ UC		Faerinaal, Queen's Consort
❑ C		Gazra
❑ M		Gelugon Overlord
❑ V	Av	Graz'zt
❑ C		Gwynarwhyf the Veiled
❑ M		Hawk Lord
❑ C		Lazaret the Brown
❑ C		Lizzard Lord
❑ UC		Lord Hwhyn
❑ UC		Lord Rhanok
❑ V		Lord Tenarrus
❑ UC		Lord Thomstel the Maedarson
❑ M		Marilith Colonel
❑ C		Marisa
❑ C		Mellinos the Rrakkmal
❑ M		Molydeus Magistrate
❑ M		Nalfeshnee Captain
❑ M		Nycaloth Warrior
❑ V		Old Hannirian
❑ R	Av	Pazrael
❑ V		Phylaras
❑ M		Planetar General
❑ M		Quarton Hierarch
❑ M		Quinton Hierarch
❑ V	Av	Sardior
❑ M		Scion of Ilsensine
❑ C		Talisid the Leonal Prince
❑ M		Throne Archon
❑ R	Av	Tiamat
❑ R		Tokarrast Mercenary
❑ M		Tulani Champion
❑ M		Tulani Warlord
❑ R		Urial, the Celestial Arrow
❑ C	Av	Vardarther the Ultroloth
❑ C		Wolf Lord
❑ C		Xerxes the Vigilant

Legions

❑ UC	Aasimar
❑ C	Abishai
❑ UC	Agathinon
❑ C	Alu-Fiend
❑ R	Asrai
❑ UC	Avoral
❑ C	Babau Recruiter
❑ C	Bacchae
❑ UC	Baku

- ❑ R Balaena
- ❑ R Bar-Lgura
- ❑ R Barbazu
- ❑ R Barghest Lord
- ❑ UC Barghest Legionnaire
- ❑ C Bariaur
- ❑ UC Blue Slaad
- ❑ R Bralani Eladrin
- ❑ C Buseni
- ❑ UC Cambion Baron
- ❑ UC Cervidal
- ❑ R Chaos Beast
- ❑ R Chaos Imps
- ❑ UC Chasme
- ❑ R Clueless Warrior
- ❑ C Clueless Wizard
- ❑ C Course Eladrin
- ❑ C Cranium Rats
- ❑ UC Decaton
- ❑ R Dergholoth
- ❑ C Dretch
- ❑ UC Einheriar
- ❑ C Elves of Arborea
- ❑ C Equinal of Guardinal
- ❑ C Erinyes
- ❑ UC Fensir Rakka
- ❑ UC Fire Mephit
- ❑ UC Firre Eladrin
- ❑ R Ghaele Eladrin
- ❑ C Githyanki
- ❑ C Githzerai
- ❑ UC Glabrezu
- ❑ UC Gray Slaad
- ❑ C Green Slaad
- ❑ UC Hamatula
- ❑ C Hound Archon
- ❑ UC Hydroloth
- ❑ C Kochrachon
- ❑ C Lantern Archon
- ❑ R Leonal Guardinal
- ❑ UC Light Aasimon
- ❑ R Lillend
- ❑ C Lupinal
- ❑ UC Malaetor Rider
- ❑ C Malelephant
- ❑ UC Mezzoloth
- ❑ R Monodrone
- ❑ C Movanic Deva
- ❑ C Nabassu
- ❑ C Nic'Epona
- ❑ C Night Hag
- ❑ UC Norse Dwarves
- ❑ C Noviere Eladrin
- ❑ C Nupperibo
- ❑ R Octon
- ❑ UC Oread
- ❑ UC Osyluth
- ❑ C Outsider Archer
- ❑ R Parai
- ❑ C Piscoloth
- ❑ C Quadrone
- ❑ R Quill
- ❑ C Red Slaad
- ❑ C Rogue Modron
- ❑ R Shield Maidens of Odin
- ❑ C Shiere Eladrin
- ❑ UC Snowhair Oread
- ❑ C Spinagon
- ❑ C Spirit of the Air
- ❑ C Succubus
- ❑ C Sword Archon
- ❑ UC Tiefling Amazon
- ❑ C Tiefling Wanderer
- ❑ R Tiefling Wizard
- ❑ UC Trumpet Archon
- ❑ UC Ursinal Guardinal
- ❑ C Vargouilles
- ❑ UC Vrock
- ❑ C Warden Archon
- ❑ UC Yagnoloth
- ❑ R Zoveri

Fate

(I: Item; Imi: Item, Magical Item; Ia: Item, Artifact; O: Orders; Sp: Spell)

- ❑ C O Ambush!
- ❑ UC Sp Animate Battlefield
- ❑ C I Armor of Invulnerability
- ❑ R Sp Assassination Plot
- ❑ C Sp Astral Conduit
- ❑ R Sp Battle Scarred Planes
- ❑ C Sp Betrayal
- ❑ C I Blade of Loyalty
- ❑ UC I The Bladed Mace
- ❑ C Sp Blood War Provocation
- ❑ C Sp Call to Arms
- ❑ UC O Cambion Mercenary
- ❑ C O Charge!
- ❑ UC Imi Cloak of Invisibility
- ❑ UC Sp Conclave of Generals
- ❑ R Sp Consolidation of Power
- ❑ C Sp Cranium Blast
- ❑ UC Imi Crystal Ball
- ❑ UC I Dragonscale Armor
- ❑ R O End Hostilities!
- ❑ C Sp Escape from Death
- ❑ UC O Gate Key
- ❑ C Sp Honorable Passing
- ❑ C Sp Invite to Battle
- ❑ C I Lance of Pain
- ❑ UC Sp Lost Comrade Returns
- ❑ C I Mace of Misery
- ❑ C Sp Major Transformation
- ❑ C Sp Modron Procession
- ❑ C Sp Monster Summons
- ❑ C Sp Pandemonium Madness
- ❑ C Sp Political Scapegoat
- ❑ UC O Powers of Evil Intervene
- ❑ R O Powers of Good Intervene
- ❑ R O Powers of Neutrality Intervene
- ❑ UC Sp Press Gang
- ❑ C Sp Prime Summons I
- ❑ UC Sp Prime Summons II
- ❑ UC Sp Prime Summons III
- ❑ R Sp Prime Summons IV
- ❑ C Sp Protection vs. Fate
- ❑ C Sp Protection vs. Legions
- ❑ C Sp Protection vs. Warlords
- ❑ C Sp Rain of Fire
- ❑ C O Renegotiations
- ❑ R Ia Scepter of Shekelor
- ❑ UC I Scimitar of Valor
- ❑ UC O Sneak Attack
- ❑ C Sp Spell Mirror
- ❑ C Sp Spies in the Walls
- ❑ C O Spirited Troops
- ❑ R O Stolen Seat of Power
- ❑ C I Sword of Purity
- ❑ C O Tide Turns!
- ❑ UC I Trident of Corruption
- ❑ UC Sp Unified Front

Escalation Pack I

(300 above cards plus following chase cards)
(Ac: Acolyte; St: Support)

Fate

- ❑ Ch Imi Amulet of Protection
- ❑ Ch St Bebilith Sympathizer
- ❑ Ch Ac The Converted
- ❑ Ch Imi Crown of Protection
- ❑ Ch St Foo Dog Pack
- ❑ Ch Sp Gaze of the Bodak
- ❑ Ch Imi Hruggek's Symbol
- ❑ Ch O Legions Mutiny!
- ❑ Ch St Lemure Patrol
- ❑ Ch O Lower Plane Conscription
- ❑ Ch Sp Marraenoloth Skiff
- ❑ Ch Sp Massacre in Baator
- ❑ Ch St Mercykiller Paladin
- ❑ Ch St Mephit Swarm
- ❑ Ch St Modron Sentries
- ❑ Ch Ac Native of Sigil
- ❑ Ch St Nupperibo Host
- ❑ Ch O Peace Compact
- ❑ Ch O Prisoners of War
- ❑ Ch Imi Ring of Protection
- ❑ Ch St Scream of Armanites
- ❑ Ch St Shamble of Rutterkin
- ❑ Ch Imi Skekinester's Symbol
- ❑ Ch St Slaadi Mob
- ❑ Ch Sp Slaughter in the Abyss
- ❑ Ch St Tiefling Sensate
- ❑ Ch O Upper Planar Recruitment
- ❑ Ch St Yeth Hound Pack
- ❑ Ch Sp Yugoloth Bribery

Legions

- ❑ Ch Ac Bugbear Shaman
- ❑ Ch Ac Tutor of the Crone

Warlords

- ❑ Ch Av Hruggek
- ❑ UR/Ch Av The Lady of Pain
- ❑ Ch Av Shekinester

Frequencies:
Most Common (MC)
Very Common (V)
Common (C)
Uncommon (UC)
Rare (R)
Ultra-Rare (UR)
Chase (Ch)

The Flag Bridge

Sailing the Waters of Play-By-Mail Games

By Joey Browning, U.S. Editor, Flagship Magazine © 1995

Greetings one and all, and welcome to **The Flag Bridge**, covering the world of Play by Mail and Play by E-mail for **SHADIS**. First, I suppose some introductions are in order. I am the US Editor for **Flagship**, an international journal devoted to PBM, and reported on here last issue (thanks, guys!). I've been doing this job for about two years now, and I've been playing PBM since 1977, in one form or another, so I'm no novice to the ranks of PBM by any means. I'd also like to thank **SHADIS** for giving **Flagship** (and myself) this opportunity to further spread the word about PBM.

It's not a large hobby by any means - I have no doubt that *TSR* or *WotC* could buy up every PBM in existence without undue strain on their doubtless overflowing coffers. However, PBM has many rewards over other forms of entertainment. First, it offers live competition that can (usually) act and plan intelligently to oppose you - something few computer games can match. Second, it doesn't require large outlays of time "all at once", such as traditional face to face gaming (board or RPG) does. Finally, it also allows those of us that are completely unable to assemble fact to face to play. whether your problem is lack of time, or geographical isolation, you can always find a PBM opponent.

The number of PBM games on the market is really quite large, and they range from simple to wildly complex, from small solo affairs to huge mega-games involving hundreds of participants. I'll try to touch on all of these games during the coming issues, and I don't plan on giving preference to new games over old - I'm assuming that the bulk of the **SHADIS** readership has only a passing familiarity with PBM in general. This issue I'd like to talk about some favorites of mine that I'm not currently playing, but have found to be quite enjoyable. Addresses and contact info will follow at the end of the column.

Alamaze (*Pegasus Productions*): A closed-ended fantasy war game for 15 players, Alamaze is an older design, but still quite enjoyable. Each player takes control of a particular (pre-formed) empire struggling for control of a 26x26 map. Each kingdom is unique in its strengths and weaknesses: the Westmen are politically quite potent with a good general-purpose military, while the Sorcerer has excellent wizards complemented by reasonably efficient spies. Players may win by controlling outright 5 of the 10 geographical regions on the map, or by attaining their own individual Secret Victory Condition.

Each turn consists of between 8 and 25 order lines in which you can act to expand your political influence, conduct battles, search for powerful magic artifacts, cast potent magical spells, and a host of other things. There are currently 3 different scenarios available: an individual game, a team game, and an advanced team game with new kingdoms and expanded rules. The staff at Pegasus is very friendly and quite helpful, with both regular mail and fax service. All things considered, this is a very enjoyable game, but be warned — to succeed will require quite a bit of player interaction and more than a little frantic diplomacy on your part!

Centurion (*Fantasy Workshop*): Based on the FASA board game of the same name, this futuristic game simulates battles between small numbers of opposing gravitic tanks, complemented by off-board artillery, orbital fire support, and infantry squads. Each player chooses 9 tanks from a list of available designs (later, experienced players can design their own tanks), plus whatever ancillary support that s/he can afford. Play is on a tactical hex-grid detailing contour lines, roads, woods, and rubble.

Each turn you receive not only a printed report showing you tanks' status pictorially, you also get a 4-color printed map showing up to the minute spotting locations, new craters, smoke clouds, etc. The play itself is fast and furious from the very first, as you attempt to survive in an environment crisscrossed by laser fire, missiles, HELL artillery rounds, and numerous other deadly weapons systems. There are a variety of scenarios ranging from 1-on-1 to 4-on-4 battles, and more scenarios are being added. If you like tactical detail, or are a fan of the FASA "**Renegade Legion**" type games, you'll want to give this one a try.

Adventurer Kings (*Coconut Council, Inc.*): Another fantasy wargame, originally developed by Dave Snell at Ark Royal then sold to CCI, this one has managed to bring in more role-playing aspects than most games of this type. Players will, of course, strive for military conquest, but along the way they are free to indulge in raiding lairs inhabited by fearsome (or sometimes friendly) monsters, explore uncharted wilderness, or invent wondrous new devices via research and experiment. Best of all, winning is determined by who controls the most offices (there are several), each with its own criteria for attainment and victory point value. In fact, it's quite possible to manage a win without controlling a single province on the map (though this is, admittedly, a bit difficult). There are strong incentives to align with others of similar temperament as yourself, so it's not uncommon to see the good and druidic positions at war with the evils and pagans, while the neutrals try to form a power base of their own. While a lot of fun, we do recommend that rookies get into a "novices only" game, lest the experienced players sweep them aside in the first few turns.

Well, that about wraps it up for this column. I'll be back next issue with more games, and a bit of news on new releases in the PBM world. After that, I'll range across a variety of topics — sometimes I'll do only a single in-depth review, while others will be focused on a particular topic, such as E-mail, RPGs, or open ended games. If any of these pique your interest, and you'd like a look at an entire issue of Flagship, drop me a note and I'll send you a free sample: Flagship Magazine, Attn: Shadis Sample Offer, RR 2 Box 402, Dahlonega, GA 30533-9619, or E-mail me at "jbrowning@hayes.com".

Pegasus Productions (Alamaze)
PO Box 248F
Waynesville, NC 28786

Fantasy Workshop (Centurion)
PO Box 239151
Lewisville, TX 75067

Coconut Council, Inc. (Adventurer Kings)
6508 Minnetonka Blvd.
St. Louis Park, MN 55426

Buy BATTLELORDS™

Or We'll KILL This Baby Seal

Extremely Dangerous, A Little Bit Demented, and Definitely Different.

BATTLELORDS™ OF THE 23RD CENTURY

EPISODE 1: Stay Tuned for the Exciting Conclusion...

A Different Kind of Space Opera

Sci-Fi Roleplay for the Masses

Optimus Design Systems • PO Box 1511 • Buffalo, NY 14215 • Phone/Fax (716)881-4525

New Perspectives

The World of Miniatures

By Ken Carpenter © 1995 • Photos by Don Witmer • Illustration by Matt Wilson © 1995

Map By Matt Staroscik © 1995 • Some photos courtesy of Ral Partha Enterprises, Inc.

The dim light of false dawn showed the dragon's head ram of the tremendous galley. The bow rose with each beat of the taskmaster's drum, slaves bending against oars with all their might. The oars drove the vessel toward the nearest land, cutting through the choppy, winter waters. Warriors kept their gaze on the approaching coast in the distance. Armor and weapons girded about them, shields upon their heavily muscled arms, they waited. These men were pirate raiders and deep within them was the belief that none could stand before them.

Drawing near the shore, the signs of an encampment at rest were visible. Confidence swelled as they neared the shore without a guard in the camp sounding an alarm. The watch would be surprised, then the camp overwhelmed. Soon the raider vessel would return to sea, its hold filled with the treasures of this land, leaving a trail of dead and dying. Such was the lot of the raider, blessing and curse, ever the conqueror without a land to call home.

Seamen struck the galley's sails and the slave oarsmen rowed noiselessly to a whispered beat. The galley skimmed quietly to the shore, anchors slowly lowered into the water. Planks were slid to the shore and warriors slipped off the galley to the land below.

Aboard the galley, crews made ready the ship's two catapults, on the fore castle and stern. The ship's priest, a powerful spiritualist who followed the Norse god Odin, prepared for battle, readying his most powerful invocations.

Scouts slid quietly back to the boat, reporting that there were no guards posted on this side of the camp. Foolish landlubber's army, to post no seaward guards!

When the last unit was formed, and the ship's leaders had taken their place within them, the army gave a tremendous war-cry and charged toward the camp. No sooner had they started their charge when the front ranks faltered a step, reacting to a sight they didn't expect. Then the whole army stopped in its tracks.

Within the camp soldiers were forming, row after row, from places of concealment within the camp. There were units of archers, units of foot soldiers, even a unit of cavalry. What affected the raiders the most were the looks of these strange foreign creatures. They had sharp features, strange dress, but most of all, they had pointed ears. The elven units used the momentary pause to complete their ranks and take up defensive positions about the camp.

Rumor of raids to the south had forewarned the elves of the possibility of raids in their lands, so preparations had been made. Elven guards had spotted the galley as soon as it struck the horizon, giving the camp many

Miniatures Painting Contest

ORCCON 18 • Presented by Strategicon

By Sidney G. Tinsley • Photos by Gino Mifsud

BEST OF SHOW: Clayton Jensen
Title: Return to Earth • Manufacturer: Scratch Built
Sponsors: Heartbreaker, Larry Elmore and Strategicon

1st PLACE SINGLE CATEGORY: Thomas P. Hammersly
Title: Elminster • Manufacturer: Ral Partha
Sponsors: Games Workshop, Heartbreaker, Ral Partha & Strategicon

1st PLACE UNIT CATEGORY: Jane McIntosh
Title:Orc Group • Manufacturer: Games Workshop
Sponsors: Heartbreaker, Gamesworkshop, Ral Partha & Strategicon

Judges:
Clyde Brien, Larry Elmore, John Knox,
Sidney G. Tinsley

Other winners:
People's Choice: Bill Hall (Chaos Dragon)
Best Female: Tony Erdelj (Dancing Gypsies)
Most Humorous: Titan of Terror on Vacation
Emperor's Award: Bill Witthans (German Cmd Unit)

SHADIS regrets that we were not able to run all of the beautiful photos of other winning miniatures provided by Gino Mifsud.
If you enjoy this type of coverage, let us know and we will provide additional space in the future.

1st PLACE OPEN CATEGORY: Tony Erdelj
Title: Dancing Gypsies • Manufacturer: Games Workshop
Sponsors: Heartbreaker, Gamesworkshop, Ral Partha & Strategicon

Raider Forces (using Empire army list) with point costs

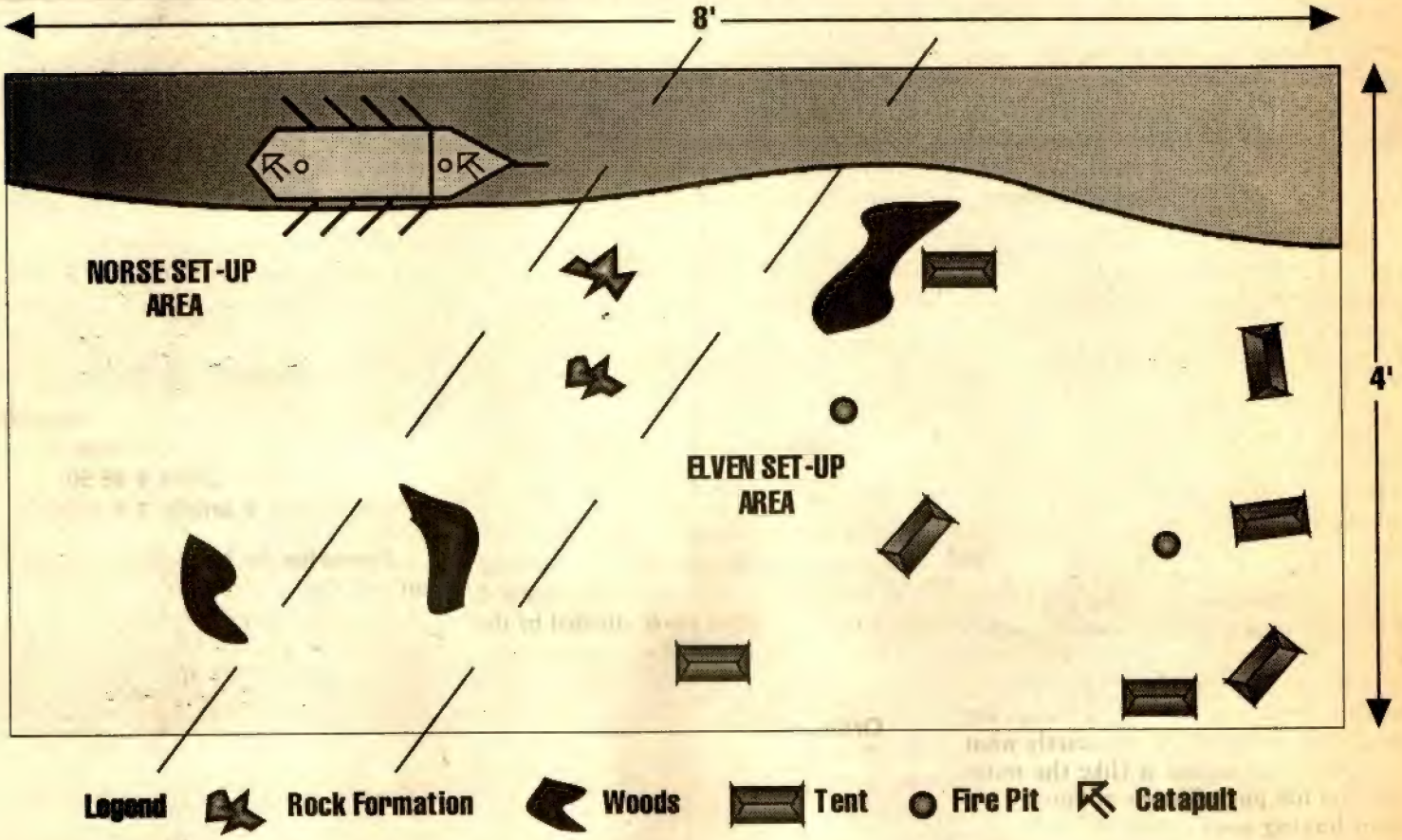
12 Odin's Warriors (Reiksguard profile, subject to Frenzy): 144
18 Norsemen (Spearmen profile, subject to Frenzy) with light armor: 162
18 Axemen (Greatsword profile using 2-handed axes) with light armor: 162
24 Bowmen (Archer profile) with light armor: 240
8 Norse Giant Mercenaries (Ogre profile) with light armor: 352
18 Dwarf Mercenaries (Dwarf profile) with spears: 198
2 Big Stone Throwers (mounted on galley towers) crew in light armor: 342
* General with light armor and shield + 150 points of magic: 253
* Standard bearer with light armor and shield + 100 point banner: 183
* High Priest of Odin (treat as Wizard Lord) + 200 points of magic: 487
Total: 2523 points

Special Notes: The stone throwers are set on the raised bow and stern of the galley, so they can see (and be seen) over troops, though tents and woods will block line of sight. The general, standard bearer, and High Priest can be assigned to any unit(s) the player wishes.

The Norse Objective

Either destroy this strange foe or escape the ambush largely intact. Maintain control of the ship and keep it intact, for it is the only way home.

Standard victory points are awarded for the destruction of the enemy. Half victory points are awarded for each friendly unit boarding the ship and leaving the table in it. If the galley sinks, boarded units in light or no armor may be put on the shore at the end of the following turn. Obviously, the stone thrower crews may not retrieve their engines, though they may join together to fight as a regular unit (with no special weapons).



Elven Forces with point costs

6 Reaver Knights with spears and shields: 162
8 Sword Masters + 25 point standard: 153
18 Sea Guards: 216
18 High Elf Spearmen: 216
18 High Elf Spearmen: 216
24 High Elf Archers with light armor: 288
15 Shadow Warriors with light armor and longbow: 210
1 Repeating Bolt Thrower with crew: 50
* High Elf General with light armor, shield + 150 points of magic: 313
* Battle Standard bearer with light armor, shield + 100 point standard: 201
* Mage Lord with elven steed + 150 points of magic: 481
Total: 2506 points

Special Notes: The Bolt Thrower can be used to target the Stone Thrower crews, assuming it had line of sight, but there will be an additional -1 to hit for cover provided by the ship's railing.

The Elven Objective

To destroy the forces and/or ship of the invaders. Standard victory points are awarded, with five victory points awarded for the capture of the ship. Three victory points are awarded for the destruction of the ship.

hours to prepare. All of the guards had been recalled to their units, making the camp appear unguarded, lulling the enemy into a false confidence. The trap had sprung. Now to see if it was strong enough to handle this wolf....

A scenario for Games Workshop's Warhammer fantasy battle game, this one is a bit of a twist. It involves a Norse raiding galley striking far into strange territory. Unfortunately for them, however, the inhabitants of this region, elves, have heard of other raids and decided to be prepared. Thus, numerous ambush locations were prepared.

The elven forces have been selected directly from the High Elf armies book, while the Norse army is made mostly of forces from The Empire army (though the names have been changes to protect someone or other). Some special rules have been added, specifically for this scenario.

While it's fun to learn and improve your skills by running a system straight, hopefully this scenario will demonstrate how much fun you can have by tweaking the rules and toying with the forces.

I do, however, suggest that when a player designs a scenario such as this, the opponent select which side he/she wants to play. That way the designer will put additional effort into designing a balanced scenario.

Back to the game. . . . You will need a 4'x8' playing area for this scenario, which will be using roughly 2,500 points on a side. You can use most anything to represent the terrain, as seen on the map, but make sure everyone knows exactly what and where the terrain is (like the water line and fire pits). There's nothing worse than having your opponent suddenly inform you that your cavalry unit has gone out with the tide!

As for the terrain, the woods are treated normally while the rock formation is treated as large boulders (see WFB rulebook pg 25), thus preventing fire over level ground. This will not affect fire to or from the ship's catapults.

Troops may move into or through the water, but only within four inches of the shore and at half movement. This represents the warriors slogging through the surf.

A tent may be torn down by a unit that moves adjacent to it and expends a movement phase. Alternately, a unit that moves onto a tent will automatically tear it down, but the whole unit will suffer a -1 hit and -1 strength penalty during that turn, as they struggle with the collapsing canvas. They will be unable to move further that turn, nor can they use missile weapons. Downed tents are treated as difficult ground, halving movement.

Any unit fleeing through the firepit will sustain 1d6 strength 3 hits with no armor save. A unit may choose not to pursue a unit that has moved through the fire, no leadership roll required.

The ship's gangplanks are 4" wide and still lowered to shore. The Norse player can have the planks and anchors raised in any turn, then begin to move the ship the following turn. The ship may fire while moving, but deviation is doubled. The ship may move 4" the first turn and change speed by 4" per turn thereafter (eg. in turn two, the ship may increase speed to 8" or row to a stop). Maximum speed on the table is 16" per turn. It is also important to note that the ship's turn radius is equal to it's speed, so the ship will not be able to turn on the table if going much faster than 4".

The ship is toughness 8 and has 8 damage points. It takes damage as a building. All missile fire at units on the ship have a -1 to hit due to partial cover afforded by the railing.

Order of Play

The Norse player will set up first, followed by the Elven player. Turns will then proceed with the Norse player first followed by the Elven player.

Notes about magic: Players may not select magic items that increase character's magic levels, nor those that increase leadership. Only one (1) item with a cost of greater than 75 points may be selected per side (except the army banners which may each cost 100 points). Try to keep away from the strange, gimmicky stuff that's available. It's a game, so play it for fun.

By the way . . . in about a month, the first book of a series called **The Miniatures Hobbyist** will be released by AEG (you know, the guys that do the rag you're gawking at right now). The series is directed at the miniatures hobbyist (you) and written by a well–respected master in the field of miniatures (ahem . . . me). Okay, nix the "well–respected" crap, but the first book will cover the major techniques of painting in full color, glossy pages and will knock your primer off. Ask for it at you local hobby shop! Retailers, nag your distributor for it!

Reviews

The rules: Each of the following review figures are rated on a scale of 1 to 10 (5 being average), in three categories: Technical (production/casting quality), Artistic (detail, impression, and creativeness), and Value (is it worth the price). While material from the large and small manufacturers may appear, I don't consider it necessary to review poor figures just to tear them apart. Consequently, what you see here almost always has some redeeming value (that, or a special interest group paid me huge sums of money to put it in — just a joke, Jolly!).

Slave Master and Slaves

Ral Partha's Encounters of the Imagination

Sculpted by Dennis Mize

#02-500 ❖ 25mm ❖ $6.50

Technical: 7 ❖ Artistic: 7 ❖ Value: 8

Dennis has the human form down to an art and this set lets him show it off. The slaver seems to be selling his wares at a high priced auction. While the most popular slaves were male, serving as workers in mines and fields, this slaver has less wholesome purposes for his sparsely clad slaves.

There are slight mold lines along all of the figures, some of which runs through detail along the slaver's shirt sleeves or in hard–to–reach areas like between the slaves' arms and bodies. There are also a few heavy threads from larger than usual vents.

The slaver has a pony-tail and distinctive european features but sports the bloused sleeves and britches of the Persian Gulf. The scimitar discourages his patrons from pawing his wares. Detail is great.

The slaves include two human females and a halfling female, all in next to noth-

Slave Master and Slaves • Ral Partha • #02-500

Fomori • Ral Partha • #69-016

ing. Aside from their skimpy half-tops and loincloths, the women wear looks of fear mingled with misery. The expressions are excellent and will challenge the painter to preserve the emotion. That much skin will also be a challenge for less experienced painters.

Fomori

Ral Partha's Werewolf The Apocalypse line

Sculpted by Dave Summers

#69-016 ❖ 25mm ❖ $5.50

Technical: 7 ❖ Artistic: 7 ❖ Value: 8

The corrupted servants of Pentex from *Werewolf: The Apocalypse*, these three figures aren't your average, everyday homebodies.

There are mold lines in the usual places, along the sides of the legs, particularly along the insides. Most of the lines are slight but a few are more noticeable. A couple travel through high detail areas, since a great deal of these figures are high detail.

Each of the figures have a great deal of personality(?) and are highly accessorized with weapons and mutations. And the female - talk about a bad case of projectile vomiting! The ugly guy with the semi-mohawk (as opposed to the ugly guy with the tail and extra arm) carries a 105mm Howitzer on his left shoulder, making him quite the life of the party. The last guy, though I wouldn't call him that to his face, has some real problems when it comes to sprinting, but with three guns and a pick-ax he doesn't have to run very often.

Brigand Female, Pirate Male, Pirate Female

Rafm's Adventurers series

Sculpted by Bob Murch

#3932-#3934 ❖ 25mm ❖ $2.25 each

Technical: 5 ❖ Artistic: 8 ❖ Value: 7

Looking at these figures, the first thing you think is 'It's about time!' These are fun, creative pieces with great detail and a lot of personality.

These pieces are very clean, for the most part, but the female pirate has a slight mold shift, requiring a little work to get her prepped and ready to prime. The male pirate has some noticeable but easy to clean mold lines.

Zee female brigand, she iz ver' ver' beautiful. Details include bloused sleeves, laced vest, and a sabre with crafted hilt. Full hair and tights finish off the figure. Poised to enter a fencing duel, she is a picture of grace.

Aye', and the pirates be somewhat less than graceful, but full o' the fire, none-the-less. With huge hats, reminiscent of our best childhood pirate fantasies, these two characters are somewhat less savory than Tyrone Powers. With thick beard, peg-leg, patched eye, and parrot, the male pirate is the Long John Silver that we all remember from Treasure Island. His female counterpart has a gorgeous, feathered hat (so much for her parrot), knee high boots and a lace collared coat.

All three of these figures are great, but I am particularly taken with the two pirates.

Shrieking Scarecrow, Headless Horseman

Rafm's Creatures line

Sculpted by Bob Murch

#3856/#3859 ❖ 25mm ❖ $2.25/$3.25

Technical: 5 ❖ Artistic: 8 ❖ Value: 8

Two figures from a series that woulda, coulda, shoulda been done a long time ago. Creativity is the baseline for these figures, though the sculpting boosts them far beyond.

The technical aspect of these figures is their only real weakness. My Shrieking

Scarecrow suffers from a slight mold shift, which is evident along the arms, across the shoulders, and lining the pumpkin. The horseman has no such affliction and shows only minor paring lines, as does his horse.

Very scarecrowy (creative vocabulary), the shrieker shows weak knees, tattered rags for clothing, and a nicely carved Jack-O-Lantern head. His stance is awkward, as it should be, and a rune-covered headstone finishes the base.

The horseman has a heavily muscled mount in the early stages of rearing, while the rider, obviously uniformed, wields his cutlass and prepares to throw his head. Detail is great and both of these figures should paint up very well.

Dwarven Veterans, Gnome Fighters

Harlequin's new releases

Sculpted by Kev Adams/Bob Olley
#9005/#5101 ❖ 28mm ❖ $5.50 each
Technical: 5 ❖ Artistic: 8 ❖ Value: 8

Three and four to a blister, respectively, these are great figures with a lot of detail. With an expanding line of incredible figures, like their elven and celtic series, Harlequin is attracting a lot of attention, and rightly so.

There are slight parting lines visible on all of the figures, but a couple of them also have minor mold shifts. The shifts are minor but on one of the figures it travels through a lot of detail, requiring careful prep work to clean it up.

Swords in positions of readiness, the Dwarf Veterans are ready for any foe. While the front of the figures are well sculpted and fairly impressive, the art on these figures is seen from behind in all the fine accessories such as bedrolls, knapsacks, pouches, buckles, and all manner of emergency preparedness equipment. These guys may be from California.

The Gnomes carry a variety of weapons from crossbows to great axes. They have exceptional detail to beard and accessories, which include bolt quiver, fur mantle, daggers, leather straps with buckles, and belt pouches. The faces will detail very well. ❑

Brigand Female, Pirate Male, Pirate Female • Rafm • #3932 thru #3934

Shrieking Scarecrow, Headless Horseman • Rafm • #3856, #3859

Dwarven Veterans, Gnome Fighters • Harlequin • #9005, #5101

The Market Platz

The Market's Open

The Market Platz is a meeting place where readers pass along information, barter, trade and gossip. Readers are invited to place classified ads, announce group meetings, seek out other players, etc.

Subscribers may place classified ads free of charge with a limit of one ad per issue and a maximum of twenty-five words. Non-subscribers can place ads for 25¢ per word with a limit of twenty-five words.

Convention announcements, group meetings and public service notices can be placed free of charge.

Ads will be placed on a first-come-first-served basis, with subscribers having priority.

Classifieds

ONE TIN SOLIDIER,
The answer is YES!! Got that? Call me if I need to spell it out for you.
Missy

Amber,
Looking forward to our roadtrip. Get your sunglasses ready.
Daddy

Nurse Goodbody,
Ok, my mom dropped me on my head as a child. I get the picture. Ball's in my court, huh?
Ramblin' Man

WANTED
Looking for Opponents for PBEM Hammer of the Gods!
Email Odin@Ferret.com

Dark Con II

July 28-30 Norman, OK - Ramada Inn, I-35 at the Lindsey exit.

If you attend only one con this year...*you need to get out more often!*

Hosting Steve Jackson Games' Scott Haring, editor of Pyramid Magazine. Featuring our 6th annual Player of the Year tournaments: AD&D, Star Fleet Battles, Magic: The Gathering, Live action Vampire & more.

Many events scantioned by RPGA, Wizards of the Coast, Steve Jackson Games adn Task Force Games. Send a legal size SASE to Dark Con II, 57 Landers Ct., El Reno, OK 73036, or call (405) 376-4959

Marlboro Girl,
The guitar is twangin' and the Jack is on ice. Cowboy up!
Quickdraw

•ARTISTS WANTED •

Alderac Entertainment Group is looking for artists with a knack for technical line drawings for an upcoming project. Drawings will involve designing and developing vehicles, weapons and equipment from conceptual drawings and notes. Send portfolio to AEG
Attn: Art Director,
4045 Guasti Road Suite 212,
Ontario, California, 91761

THE LOST GAMER

The fanzine dedicated to out-of-print and unsupported RPG's! Write for guidelines: P.O. Box 200367, San Antonio, Texas 78220

Hey Mark Chafee of 1071 Polham Avenue: Please get in touch with us and give our Subscription Department the remainder of your address so they can start up your subscription! Thank you.

Half-elven cleric/ranger seeks liason with comely wench for overnight liaison.

Jolly and I would just like to say a big "HELLO!" to the other ten million people awake at 3 AM every night in the U.S. Hi, guys. Let's go hit the 24-hour fast food place. AEG's treat; they can't keep tabs on us at night anyway.
—D.J.T.

Brian and Andy,
Warm up a stool for me at Pavlov's. I'm a heading south for the summer! Put a pig in the ground and some beer on ice (but, I'll be having vodka and a hamburger). Say hey to the folks. Congrats to Larry et al on the new house.
Jolly

Magenta,
It's been a long while since our dance. I played my sax and you rode on the back of my hawg.
I think of you often and the good times we had at 'group therapy' with Riff Raff and Dr. Scott. Dog Faced Hope, Pink Elephants and
If you ever see a light shining down in Frankenstein Castle stop by for a screwdriver and some cheesecake.
Still lost inside insanity.
Love Eddie

My Partner went to
HOLLAND
and all I got was
a stinking copy of
SMURF WARS: The Dutch Translation!!

Llucky Llama Games
"hot games by cool folks"
Write for a free catalog of our play-by-mail games.
80-Q N. Cabrillo Hwy.
#226-S
Half Moon Bay, CA 94019

The war is over...

Imp 0	-	Consecration of the Imperial Dynasty Throne.
Imp 476:220	-	They find us. The grubs make contact.
Imp 476:223	-	Tau Albriton falls in a single day.
Imp 476:360	-	Brood forced out of the Tau Albriton system. Human losses estimated at over 20 million.
Imp 493:33	-	The infestation reaches the Imperial Core.
Imp 511	-	The Imperium falls. Wanting to break all ties to the old Empire, the remaining provinces restart the calendar. Imp 511 becomes 0 AL (Annus Libertatis: Year of Liberty).
7 AL	-	The Empire is in ruin. Petty houses vie for the remains. Houses that fled during the war have returned, bringing with them two alien empires more powerful than any terran has ever seen. You can despair or...

Open Fire and Fly 'til You Die!

SILENT DEATH™

THE NEXT MILLENNIUM

I.C.E.

Iron Crown Enterprises, Inc.
P.O. Box 1605
Charlottesville, VA 22902
For a free catalog call 1-800-325-0479

Finieous Fingers & Friends, in: BLACK HOLE FUN

Deep within the dungeons of the Space Empire, the High Lord Inquisitor is busy at work preparing for the daily torturing, when a lackey approaches with disturbing news...

Meanwhile, Finieous Fingers (the world's greatest thief) and Jacqueline d'Chien plot their escape from their cell...

Created by J.D.Webster • Written & Drawn by J.A.Holmgren • Special Effects by Tyler Two • ©1995 J.A.Holmgren/Sanguine Productions Ltd. All Rights Reserved.

Attention All Game Enthusiasts---
Vote For Your Favorite Game Products Of 1994 With This Form. Do It Today!

MAKE ONLY ONE VOTE IN EACH CATEGORY. ONLY THIS FORM OR A PHOTOCOPY MAY BE USED TO VOTE.

1994 Calendar Year Releases

ORIGINS™ AWARDS FINAL BALLOT

RESPOND BY JUNE 20!
BALLOT MUST BE RECEIVED BY JUNE 26.

1. Best Historical Figure Series
__American Civil War 15mm ..... RAFM
__Daimyo Samurai Figures ..... Reaper Miniatures
__Dark Ages 25mm ..... Old Glory
__Wild West 25mm ..... Stone Mountain
__Zulu Wars 25mm ..... Connoisseur
__Write-In _____
Mfr:_____

2. Best Fantasy or Science Fiction Figure Series
__AD&D Personalities ..... Ral Partha
__Legions of Steel ..... Global Games
__Magic: The Gathering ..... Heartbreaker
__Star Wars Miniatures ..... West End Games
__Takhisis- Ltd. Edition Dragon ..... Ral Partha
__Write-In _____
Mfr:_____

3. Best Vehicular Series
__BattleTech: Vehicles & Mechs ..... Ral Partha
__Full Thrust Spaceships ..... Geo-Hex
__Future Wars 1/300 Vehicles ..... Geo-Hex
__Great War Micronauts 1:2400 ..... GHQ
__Star Wars Vehicles ..... West End Games
__WWII 20mm ..... RAFM
__Write-In _____
Mfr:_____

4. Best Miniatures Accessory Series
__Grendel Resin Kits ..... Heartbreaker
__Mountainscape ..... Geo-Hex
__Ral Partha Paints ..... Ral Partha
__Ultimate Carrying Case ..... Global Games
__Warhammer Fantasy Banners
..... Games Workshop/Citadel
__Write-In _____
Mfr:_____

5. Best Miniatures Rules
__Blood Bowl ..... Games Workshop
__Critter-Tek ..... Crunchy Frog
__Full Thrust Spacefleet Combat ..... Geo-Hex
__Napoleon's Battles Expansion Kit 2 ..... Avalon Hill
__Star Wars Miniatures Companion .. West End Games
__Volley & Bayonet ..... Game Designers Workshop
__Write-In _____
Mfr:_____

6. Best Game Accessory
__Antiquities, Magic: The Gathering
..... Wizards of the Coast
__The Dark, Magic: The Gathering
..... Wizards of the Coast
__Legends, Magic: The Gathering
..... Wizards of the Coast
__Nuclear War Booster Packs ..... Flying Buffalo Inc.
__Principia Discordia ..... Steve Jackson Games
__Write-In _____
Mfr:_____

7. Best Role-Playing Rules
__Aria ..... Last Unicorn Games
__Castle Falkenstein ..... R. Talsorian Games
__First Quest: Introduction to RPGs, AD&D .... TSR Inc.
__Immortal ..... Precedence Publishing
__Kromosome, Amazing Engine ..... TSR Inc.
__Nephilim ..... Chaosium
__The Whispering Vault ..... Pariah Press
__Write-In _____
Mfr:_____

8. Best Role-Playing Adventure
__Cities of Bone, AD&D: Al-Qadim ..... TSR Inc.
__City by the Silt Sea, AD&D: Dark Sun ..... TSR Inc.
__Council of Wyrms, AD&D ..... TSR Inc.
__Harlequin's Back, Shadowrun ..... FASA Corp.
__Sarista, Talislanta ..... Wizards of the Coast
__Write-In _____
Mfr:_____

9. Best Role-Playing Supplement
__The Encyclopedia Magica, Vol. I, AD&D ..... TSR Inc.
__Grimtooth's Traps Bazaar ..... Flying Buffalo Inc.
__GURPS Lensman ..... Steve Jackson Games
__Lion of the North, Ars Magica ... Wizards of the Coast
__Masque of the Red Death, Ravenloft ..... TSR Inc.
__Planescape Campaign Setting, AD&D ..... TSR Inc.
__Submen Rising, Talislanta ..... Wizards of the Coast
__Write-In _____
Mfr:_____

11. Best Pre-20th Century Boardgame
__Age of Exploration ..... TimJim Games
__Caesar ..... GMT Games
__Colonial Diplomacy ..... Avalon Hill
__Kolin ..... Clash of Arms
__Maharaja ..... Avalon Hill
__No Better Place To Die ..... The Gamers
__Roads to Gettysburg ..... Avalon Hill
__Write-In _____
Mfr:_____

12. Best Modern-Day Boardgame
__Ardennes ..... The Gamers
__Australian Rails ..... Mayfair Games
__Enemy at the Gates ..... The Gamers
__Over the Reich ..... Clash of Arms
__The Rising Sun ..... Clash of Arms
__Second Front ..... Games Research/Design
__Write-In _____
Mfr:_____

13. Best Fantasy or Science Fiction Boardgame
__Battle Rider ..... Game Designers Workshop
__Bloodbowl 3rd Edition ..... Games Workshop
__CityTech 2nd Edition ..... FASA Corp.
__Roborally ..... Wizards of the Coast
__Talisman 3rd Edition ..... Games Workshop
__Write-In _____
Mfr:_____

15. Best Card Game
__Dixie ..... Columbia Games
__Illuminati: New World Order .. Steve Jackson Games
__Jyhad ..... Wizards of the Coast
__On the Edge ..... Atlas Games
__Spellfire: Master the Magic ..... TSR Inc.
__Star Trek: The Next Generation ..... Decipher Games
__Write-In _____
Mfr:_____

16. Best New Play-By-Mail Game
__Lizards! ..... Flying Buffalo Inc.
__Forgotten Realms ..... Reality Simulations Inc.
__Middle-earth- Third Age circa 2950
..... Game Systems Inc.
__Star Fleet Warlord ..... Task Force Games
__Traveller ..... Eclipse Entertainment Inc.
__Write-In _____
Mfr:_____

17. Best Play-By-Mail Game
__Duelmasters ..... Reality Simulations Inc.
__Illuminati ..... Flying Buffalo Inc.
__Middle-earth- Third Age circa 1650
..... Game Systems Inc.
__Star Web ..... Flying Buffalo Inc.
__State of War ..... Game Systems Inc.
__Write-In _____
Mfr:_____

18. Best Fantasy or SF Computer Game
__Doom II ..... id Software
__MYST ..... Broderbund
__Tie Fighter ..... Lucas Arts
__Wing Commander III ..... Origin Systems
__XCOM UFO ..... Microprose
__Write-In _____
Mfr:_____

19. Best Military or Strategy Computer Game
__Kingmaker ..... Avalon Hill
__Master of Magic ..... MicroProse
__Panzer General ..... SSI
__Sid Meier's Colonization ..... MicroProse
__SimCity 2000 ..... Maxis
__Write-In _____
Mfr:_____

20. Best Game Related Fiction
__Arena, Magic the Gathering
..... HarperPrism/Wizards of the Coast
__Bred For War, BattleTech .... ROC/FASA Corporation
__Cthulhu's Heirs,
Call of Cthulhu Fiction Anthology ..... Chaosium
__Elminster, The Making of a Mage,
Forgotten Realms ..... TSR Inc.
__Siege of Darkness, Forgotten Realms ..... TSR Inc.
__Whispering Woods, Magic the Gathering
..... HarperPrism/Wizards of the Coast
__Write-In _____
Mfr:_____

21. Best Professional Gaming Magazine
__The Courier ..... Courier Publications
__Dragon Magazine ..... TSR Inc.
__The Duelist ..... Wizards of the Coast
__Pyramid ..... Steve Jackson Games
__Shadis ..... Alderac Entertainment
__The Unspeakable Oath ..... Pagan Publishing
__White Wolf Magazine ..... White Wolf
__Write-In _____
Mfr:_____

22. Best Amateur Adventure Gaming Magazine
__Alarums & Excursions ..... Lee Gold
__All of the Above ..... Lee Graham
__Berg's Review of Games ..... Richard Berg
__KA'GE (Shadowrun) .... Jim Long/AWOL Productions
__Mech (BattleTech) ..... Jim Long/AWOL Productions
__Zone of Control ..... John Kisner
__Write-In _____
Mfr:_____

Voter Name _____

Address _____

City _____ State/Province _____

Zip/Postal Code_____ Country _____

Phone Number (_____)_____

Signature _____

Mail your Final Ballot to the following address postmarked by the deadline, June 20, 1995.

Regardless of postmark, BALLOTS RECEIVED AFTER JUNE 25 CANNOT BE COUNTED

Faxed Ballots Cannot Accepted, unless you contact us to make special arrangements.

ORIGINS™ Awards
5575D Arapahoe Rd.
Boulder, CO 80303

For More Information Contact:
Phone 303-786-9727
Fax 303-786-9797

THE ADVENTURES OF JOE GENERO

THE AVERAGE MAN

This month's high-flying conflagration:

JOE CATCHES FIRE!

How long does it take Joe to *burn to death?*

All calculations made using DeMoivre's Fuzzy Central Limit Theorem, for 95% or more certainty of success; values have been assumed "continuous" where appropriate to break up discrete units (such as "rounds"). I.E., we got decimals.

AD&D *(TSR):* **1 minute, 33 seconds**
Assumes 2d6 the first round, 1d6 thereafter.

CHAMPIONS *(Hero Games):* **21 seconds**
Assumes "House Fire" of 1d6K every 6 segments.

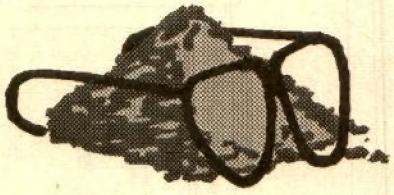
CALL OF CTHULHU *(Chaosium):* **40 seconds**
1d6 per round.

TRAVELLER: NEW ERA *(GDW):* **21 seconds**
"Grass Fire", with Joe's head stuck in the fire. Any greater flame would burn Joe up in about 4 seconds.

UNDERGROUND *(Mayfair):* **1 minute, 8 seconds**
Joe will pass out after about 11 seconds, on average.

VAMPIRE *(White Wolf):* **46 seconds**
Assumes the following: 1 round is 10 seconds; fire has a Damage rating of 7; Joe resists with a Soak+2 roll. (After all, he's just a regular guy, "aggravation" notwithstanding)

MASTERBOOK *(West End Games)* **and SHADOWRUN 2nd Edition** *(FASA):*
no burn stats available. Sorry!



AVERAGE THANKS:

Joe would like to thank *Brian Blackmoor* for his assistance in helping Joe take a dive in last month's episode, and *Innovative Marketing Technologies* for their last-minute assistance in this one. Thanks!

©1995 J.A.Holmgren and Sanguine Productions Ltd. "Joe Genero, The Average Man" is a trademark of J.A.Holmgren, so nobody rip anything off, okay?

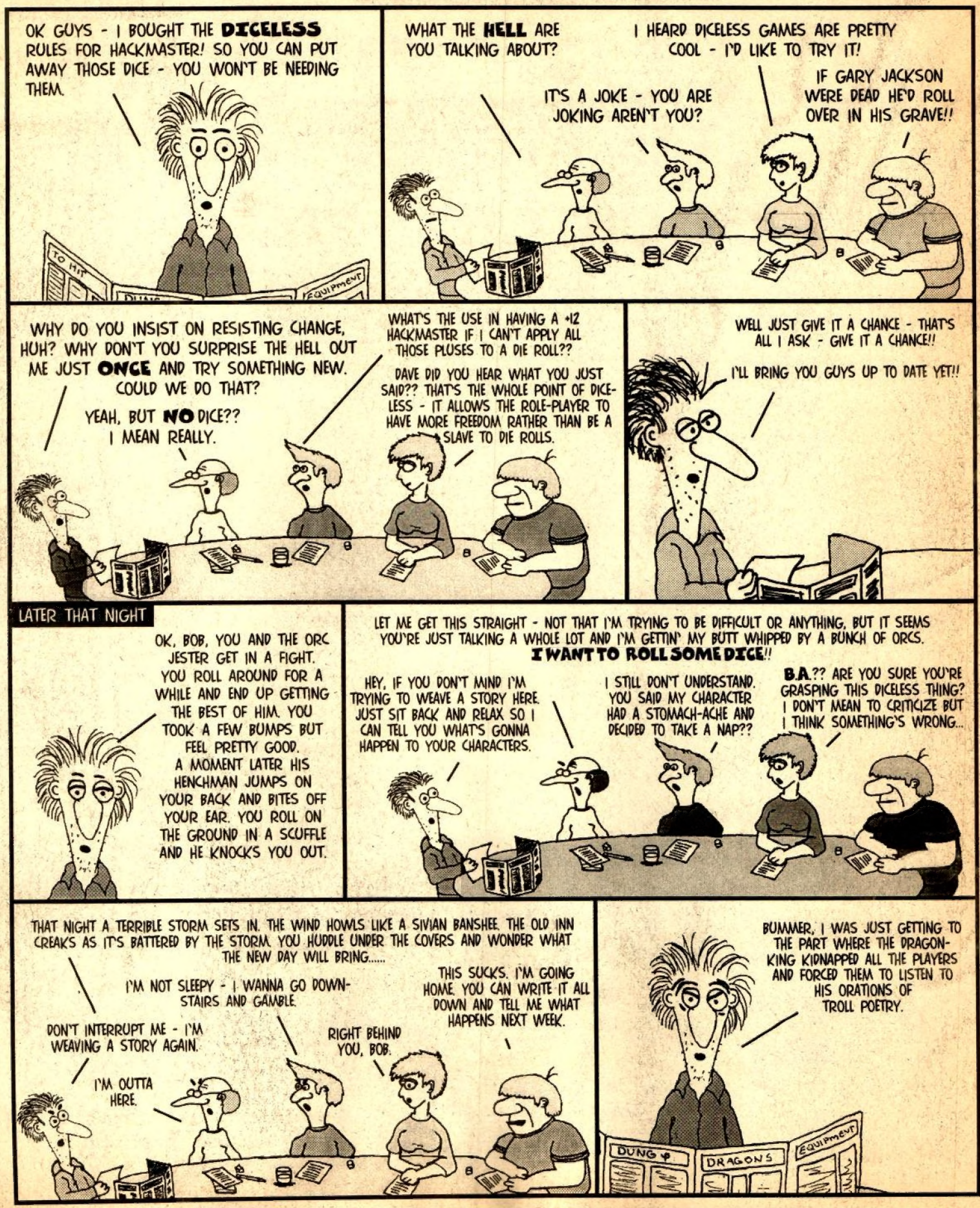
Wanna flame Joe?
Or just drop him a line?

JGenero
@aol.com

E-mail him your Average Ideas.
He'd love to hear from you!

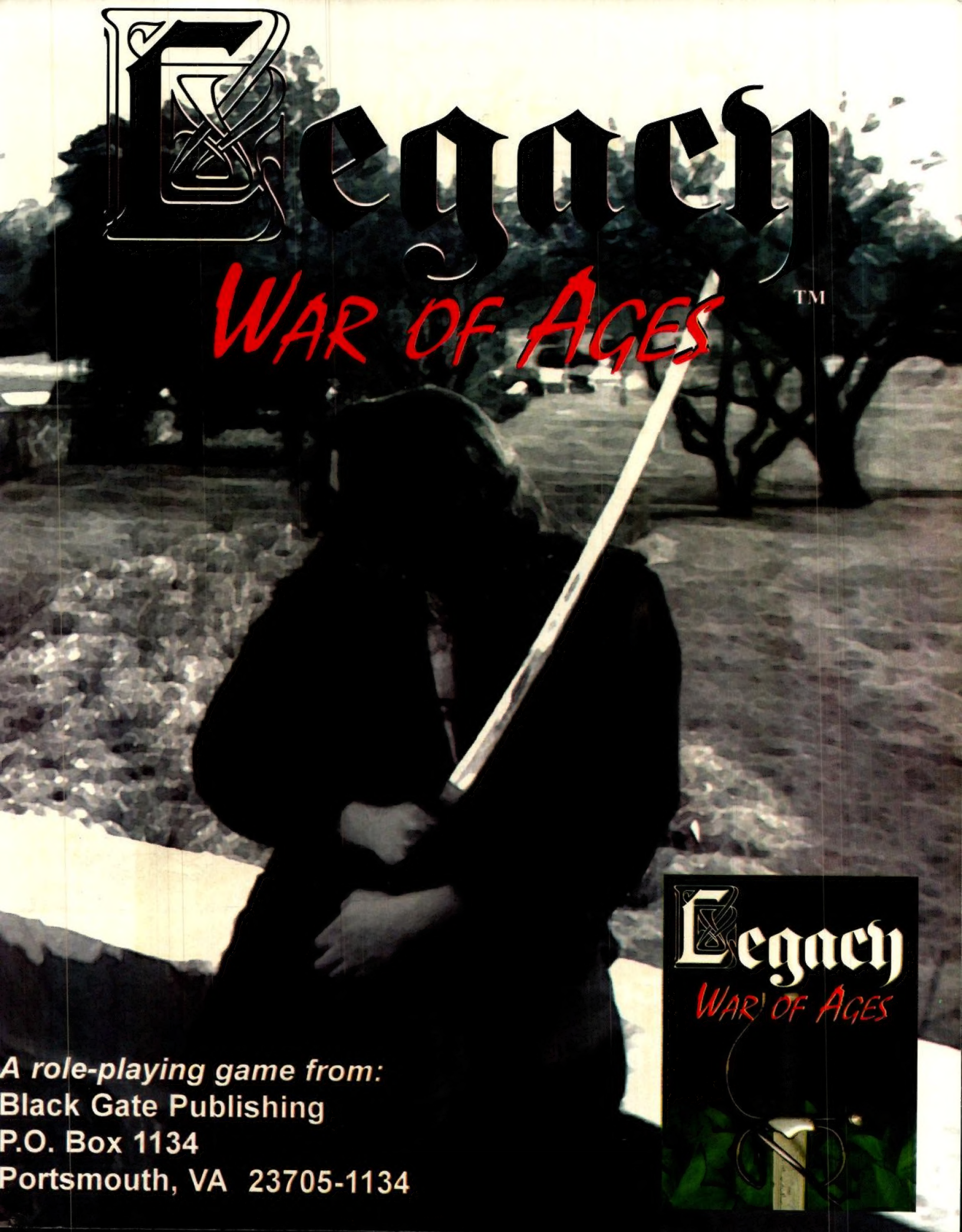
Knights of the Dinner Table™

BY JOLLY R. BLACKBURN © 1995



Legacy

War of Ages™



A role-playing game from:

Black Gate Publishing
P.O. Box 1134
Portsmouth, VA 23705-1134

EVERWAY™

A new game innovation coming soon from Alter Ego™ Games,
a division of Wizards of the Coast, Inc.

ALTER EGO

Everway and Alter Ego are trademarks of Wizards of the Coast, Inc.
Wizards of the Coast is a registered trademark.
All rights reserved. Artwork by Scott Kirschner © 1995.

Wizards